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KINDERGARTEN EDUCATION

THE KINDERGARTEN OUTLOOK

Editorial note by JAMES E. RUSSELL, Dean of Teachers College

The most perplexing problem in the training of teachers is found in the relation of theory to practice. It is comparatively easy to present a systematic survey of a school subject, whether it be Latin, nature study or kindergarten songs and stories, but it is quite another matter to bring students to an understanding of the educational significance of these subjects and to assure to them such skill in teaching as shall make their knowledge effective.

In the development of skill due regard must be given to the intelligence of the learner. A person of immature intellectual strength needs far more personal guidance and a longer period of prescribed training than one who clearly apprehends the nature of his task and is capable of self direction and self criticism in every effort. Under the apprentice system the boy followed the explicit directions of the master, enforced if necessary by corporal punishment, until after years of exacting drill he acquired those habits of accuracy and precision which characterized the skilled workman. In some of our modern professional schools, notably in the schools of law, practical training is reduced to a minimum. The curriculum emphasizes what the students should know and the graduate is largely dependent upon his own powers of initiative for his success in his profession. Between

these extremes, the apprentice system which takes nothing for granted and the law school which hardly concerns itself at all with the practical work of the profession, may be found all types of professional training.

Kindergarten training schools, so far as I know them, have been inclined to take little for granted. Whether this has been due primarily to the intellectual immaturity of their students or to the peculiar nature of the subjects taught is not satisfactorily explained to me. I can see that young girls with an indifferent secondary education and with little knowledge of schools and school children must be trained largely by apprentice methods, particularly if their training is of short duration. But I am very confident that another type of training is imperative in the case of college graduates and students of collegiate standing who are willing to devote two or three years to fitting themselves for kindergarten work. The stronger the student intellectually, the shorter the period of disciplinary training; and the greater the probability that students will some day succeed to positions of influence and leadership, the more need there is of enlarging their professional horizon and strengthening their professional equipment.

Professional students must be taught what to do, how to do it and why it is worth doing. It is the emphasis of this last factor — an appreciation of why a thing is worth doing — that gives the work professional standing. In teaching it presupposes a philosophy of education, an understanding of child nature and familiarity with the means and instruments of influencing child development. It is idle to talk of dispensing with a philosophy of education. No teacher consciously determines a day's lesson without an appeal to reason, and the materials employed are suited to the occasion just in proportion as they conform to a sound philosophy. It matters not that the teacher be unaware of its significance or unable to expound the reasons for his action. Skill developed in accordance with good sense may ultimately seem to dispense with its guide, but this is merely philosophy developed beyond the academic shape until it becomes dynamic and vital.

There is a kindergarten philosophy which has determined to a great degree the prevailing methods of kindergarten teaching. No one maintains that the final word has been spoken in kinder-

garten theory or that kindergarten practice has attained perfection. Until human thought finds a better mode of expression than an imperfect and deceptive language and until the purposes of God in the development of man and of human society are fully revealed to human comprehension, there is no release from the moral obligation to search for truth and having found it to publish it abroad and to make our conduct accord therewith. This obligation does not require the putting aside of the old because it is old, nor does it suggest the acceptance of the new merely because it is new; much less does it require loyalty to the past because of custom and tradition or excuse reluctance to accept a new truth when it stands revealed.

The practical difficulty is that we do not always know either what is true or best or most expedient. There is difference of opinion even in the kindergarten fold; there is even greater uncertainty of the strength of the kindergarten position in the minds of those who regard it from other points of vantage in the educational world. In the midst of such uncertainty and doubt it is the obvious duty of a University kindergarten department, while holding fast to that which is generally accepted as necessary or desirable in kindergarten training, to subject every phase of its work to the keenest criticism and fearlessly to amend its theory and modify its practice in accordance with increasing knowledge and truer insight. The administration of such a department should aim to give each instructor and investigator a chance to do his best. The best results can not be secured if the teacher is restrained for fear of offending some one or because the policy of the institution is averse to ample investigation and free speech. Moreover, if the kindergarten is to be a part of our educational system, it is important that those who come in touch with it in the primary grades, and those who are responsible as supervisors and superintendents for its proper administration should understand its principles and sympathize with its efforts. For the same reason the kindergartner who is to lead in the development of her own field is bound to know sympathetically the educational principles and methods that obtain elsewhere. The only way that I can see to prevent narrowness in kindergarten training, and, eventually, sterility in kindergarten education, is to offer in addition to the normal and generally acceptable courses in kindergarten theory and practice such other courses in the history and

principles of education, educational psychology, educational administration and primary teaching as may best serve to show the kindergarten in its proper perspective in relation to other phases of educational activity. It appears to me, too, that progress in kindergarten education waits upon the spirit of critical research which is engendered by a genuine interest in kindergarten philosophy and made effective only through the knowledge and scientific training that comes from the study of education in all of its aspects and relations. Now that the kindergarten is no longer forced to act on the defensive or to justify its right to corporate existence, it is the time to work for professional breadth and professional freedom.

Kindergartners should realize that it is not primarily because of their philosophy, nor yet because of their methods, that the kindergarten is being adopted as a part of the public school system. The public recognizes merely the success of the kindergarten in directing the education of children from three to six years of age. The American ideals of school government are as indifferent to sectarianism in education as our civil government is indifferent to sectarianism in religion. If the kindergarten is to advance beyond the philanthropic stage and to become something more than a private charitable institution, it must include all types of education specially adapted to young children. Hence I deprecate the tendency in kindergarten circles to establish tests of orthodoxy and to pass judgment on charges of heresy. There may be good and bad kindergartens, conservative and liberal kindergartners, but hardly an orthodox kindergarten philosophy or a heretical kindergarten teacher. Public opinion will in time establish a norm of kindergarten procedure, but it will never prescribe any particular theory or practice to the exclusion of all others, much less discourage efforts to find a better way.

The purpose of the papers presented herewith, following those in Kindergarten Philosophy and Psychology published in this journal in November, 1903, is to contribute something to the advancement of kindergarten methods and practice. To us much has been given and much should be expected of us. We are honestly trying to send out good kindergarten teachers. For those who come to us without previous training we have a two-year professional course in which generally accepted kinder-

garten principles and practices are taught. The students in this course also study psychology and the history and philosophy of education with those who are to teach in other schools. For practice in teaching we have two kindergartens, one conservatively conducted, the other for the purpose of experiment and research. Advanced students have the opportunity to pursue investigations in every phase of kindergarten work and to bring to their kindergarten studies such assistance as a great university makes possible in language and literature, in science and nature study, in physical education, in music and the fine arts, in domestic art and manual training, in history and in the mental, moral and social sciences. We should not be living up to our great opportunities if the attempt were not made to find differences of opinion and so far as in us lies to reconcile them. Agreement on all points would be surely indicative of mediocrity. Both in teaching and in the results secured we welcome honest differences, and we invite criticism if thereby progress can be made. To this end our students are privileged to hear this year regular courses of lectures conducted by such leaders in the field as Miss Susan E. Blow, who gives a course from February to May; Miss Laura Fisher, who lectures throughout the year; and Miss Patty Hill, who will be with us in January. We welcome such assistance both in strengthening our professional work and in securing public approval of a broad, catholic, progressive kindergarten education.

THE TRAINING OF KINDERGARTNERS

By MARY D. RUNYAN, Professor of Kindergarten Education, Teachers College

For two decades after the introduction of the Kindergarten in this country, it was on trial for its life. Even in the few cities where it was early incorporated in the public school system, there was a frequently recurring panic among its supporters lest the fiat go forth that it should be abolished. Some outburst of dissatisfaction on the part of material-minded citizens, who objected to paying taxes for the support of "play-schools," or some expression from unenlightened members of school-boards, of impatience of this educational "frill," kept the waters in a constant state of perturbation. As a consequence of this partial acceptance of the idea, the salaries paid kindergarten teachers were in most places shamefully small, and therefore the standard of admission to the training schools could not be placed high. The qualities most needed by the teachers were those of the philanthropist and the pioneer. The leaders of the cause in this country had much to contend with in the poor material of the classes, and the training was perforce limited, but notwithstanding all this it contained a vital quality which enabled it to endure. Even where it was most superficial, it introduced a most valuable leaven of idealism into the then dull and mechanical methods of normal training. Nothing so fortifies one's faith in the kindergarten idea as the fact of its persistence and the steady progress towards its realization in spite of the varied absurdities and follies that have been perpetrated in its name. There is something in this idealistic philosophy which has always appealed to the highest womanly qualities of the student, and enabled her often to grasp through feeling the principles which she failed intellectually to apprehend. The great ideal of self-sacrificing service has inspired the deepest consecration and the loftiest aspiration, and where educational theory is built on this rock of spiritual strength it is certain to endure, no matter how faulty and insecure the details of the superstructure.

Since those days great changes have come. No normal school or college is complete without a kindergarten department, and no city is abreast of the times which has not incorporated this branch into its public schools. Now that universities are making

it a part of their work, the standing of the kindergartner in the professional world is assured. The question of her training is no longer one of expediency — what is the best that can be given under the circumstances — but how best to give that preparation which shall approximate an ideal in harmony both with the aims of the founder, and with the advancing standards of normal training; how to give her study that breadth which will satisfy the demands of university education, and at the same time that intensiveness requisite for the making of a specialist; also, how to combine with this broad study enough practical experience to develop efficiency.

We can no longer afford to send out from our training schools immature and inefficient young girls, who quail before the first blast of criticism, in whose restricted vision there is but one educational reformer, and one expression of educational truth, who by their well-meant but mistaken efforts bring down ridicule upon their profession and themselves. We must now extend our admission requirements to include scholarship and culture, as well as refinement, love of children, and natural aptitude. We can now define our ideal, and set it before ourselves, as a goal toward which, though we may never attain it, we may at least strive unwaveringly.

This ideal is one of broad culture and independent thought, of that firm grasp of principles which will enable the kindergartner to hold her own in the face of biting criticism, and to take her place in the free discussion of educational questions, and yet will lead away from formalism toward creative demonstration. There are, of course, a few foundation principles which underlie all method, but method, to be developing, must be pliable in the hands of the teacher, and no kindergartner is really a living power until she is able at times to discard rules and formulas learned in her training and invent new modes of appeal for each new idea, new solutions for each difficulty.

For the realization of this ideal, the first requisite, after the presupposed culture foundation, is an insight into the philosophy which forms the mainspring of the kindergarten work, and it is, as has been stated above, because trainers have always given due importance to this fact that the work has had substance in spite of errors. It is true, as other educators constantly contend, that this philosophy, to be valid, must be a philosophy of education,

and applicable to teachers of other branches as well; but the teacher of young children, and especially the kindergartner, because she is dealing with petty details and works largely without text books, needs the uplifting as well as the restraint of large and inspiring ideals. The only safeguard against idolatry of the material and lack of proportion in its use is a conscious and rational thought-basis. We often hear it said that kindergartners are too much fed upon philosophy. The harm is not in the overdose, but in the disproportionate and premature administering of the dose. The fact that an infant would die if fed upon strong food does not argue that strong food must never be eaten; but for the young student, just out of the high school, to be plunged at once into the phraseology of the most profound thought is irrational, to say the least. Such a student often makes herself ridiculous by the use of high-sounding terms, which are to her only words, because she has not passed through the preliminary stages of thought, and has gained her knowledge in a superficial, second-hand way, rather than by deep study. The wise trainer will give enough philosophy in her lectures to inspire her students and give them a glimpse into the great realms of thought beyond their horizon; but this is a vastly different thing from allowing familiarity with, and loose use of, a terminology which they do not really understand. In order to gain a thorough grasp of Froebel's philosophy he must be studied in his relation to other great educational thinkers, and in order to obtain a broad basis for psychologic thought, not one system of psychology, but all systems, must be studied.

A close observation both of the method of training in which the kindergartner teaches everything herself — history of education, psychology, science, and the rest, besides her own special branches — and of the other method, in which the work in different branches is done by specialists, strongly inclines me to the latter course, since it is not possible for one person to do well so many kinds of work. It is too often the case that the study of the stories, games, nature-work, songs and gifts furnishes the introduction of the student to folk-story and myth, to botany and zoology, to physical culture, music, and geometry, while it should come rather as the culmination of all these lines of study. Only in this way will the kindergartner become free in the selection of her material and artistic in its use.

Perhaps it is premature to say that the study of Froebel should be prepared for by an introductory study of the history of philosophy, but it should certainly be accompanied, or closely followed, by the philosophy of education.

The central idea of the kindergarten, and, we believe, the first of all educational theory, is the principle of self-activity, and though we all talk much about this, and are constantly endeavoring to apply it to our work with the children, we are still far from verifying it in the training of the students. In order to do this more effectively, there are a few practical rules of which we must not lose sight. We must in the first place keep before ourselves the truth that theory without practice is valueless, and endeavor to give no principle without demanding illustration of its application; we should also insist upon frequent demonstration of the theory in actual procedure with the children. Moreover, we must allow the student to work out her own generalizations and formulations, in the gifts for instance, after individual experimentation with the actual material. We must emphasize the principles of continuity and progression in the use of the material, calling for original illustrations, rather than give set sequences and schools of work. We must give principles of method, rather than definite forms of lessons. While at some time in the course a thorough study of a typical program is indispensable, it must be taken as typical and suggestive and relied upon by the young teacher only until she is able to create her own working plan. The accurate performance of definite technical details may fascinate for a time and bring a certain superficial success, but it is the consciousness, underneath all the details, of the informing and inspiring idea which makes for lasting enthusiasm, for steady growth, and for creative work. The good trainer often sets upon her students a stamp, by which they can be traced back to her, of reverent attitude and self-sacrificing spirit, or of the power of obtaining individual work from the children, and this is a hallmark of true merit; but it is a severe commentary upon any teacher if her pupils are to be recognized by little stereotyped mannerisms, turns of expression and external points of method, which have become perfectly automatic and meaningless. We must also encourage individual thinking and call for discussion of all the vital points brought up. We must, in short, make it our aim to inspire our students with a thirst for truth and an

open-mindedness toward new aspects of it, rather than to impress them with ourselves, our expression, our point of view. Finally, we must constantly call for original pieces of work which require research and freedom of adaptation. The following are some of the topics which have been successfully treated in short original papers:

A design of an ideal kindergarten room, taking into account the demands of hygiene in heating, ventilating, lighting, air space and so forth.

A list of appropriate pictures for a kindergarten from recognized works of art.

A list of supplementary pictures to accompany the use of the Mother-Play.

A list of forty selected stories for use in kindergarten; and a similar list for the first or second grade.

A course of work for a summer school or play-ground.

Original series of progressive work in free weaving, coloring, raffia work, card-board modelling, or sand-work.

An outline of a series of simple talks to mothers or nurses.

An outline of a curriculum for a kindergarten training-course.

A set of examination questions for admission to kindergarten positions.

A comparative study of the writings of Froebel and other authors on child life, *e. g.*, James or Stevenson, following out one special thought.

Social training in the kindergarten.

Froebel's teaching as to moral training.

Froebel's teaching as to religious training.

Phases of the development of self-activity.

Various modes of appeal to self-activity through the different exercises of the kindergarten.

A little analysis of natural plays of children, taken from experience and observation, and compared with the standard of the Mother-play.

An outline of practical and suggestive nature-work for the kindergarten, related with the general plan.

It is to be understood that some of these are only for advanced students.

These are but a few illustrations of the topics that will suggest themselves to the progressive trainer, to whom a little " seed-

corn" is worth bushels of baked bread, who would rather have her students disagree with her than not to have them think, and who when she visits them in their own schools will look not to see herself reproduced, but for evidences of vitality and growth.

Such a trainer, if she have the privilege of working with mature and trained minds, and be fortified by collateral study under strong specialists, can without fear give of her best, and encourage independence of thought. Then, when in danger of becoming discouraged at the shortness of time allowed and the incompleteness of the result, she may remember that the essential thing is the impetus for the future, and give herself with renewed zeal to the task of implanting principles and inspiring with ideals. We are far from claiming that we have achieved this work at the Teachers College; "ideals must ever be far off, but it is not to be forgotten that they exist," and we hold to the existence of this one. This is the kind of instruction that builds for eternity, and is one way of "seeking first the Kingdom of Heaven," upon which we are promised that "all these things shall be added" unto us.

It must be remembered that the outlines which follow this introduction give the practical side of the work observed or carried out by students, and chiefly that part which connects with the school. The preparatory work done by junior students, and the theory, are not included in this number of the RECORD.

A STUDY OF LANGUAGE WORK IN THE KINDERGARTEN

By ISABEL C. FRENCH, late Principal of the Horace Mann Kindergarten; now Head of the Kindergarten Department, State Normal School, Los Angeles, Cal.

The following statement is based upon work done in the Horace Mann Kindergarten with the intention of making a record to be used as a basis for English work in the Elementary School. The record includes three phases of development during the kindergarten year:

Increase of vocabulary.

Power to relate words in clear statement.

Ability to hear, choose and reproduce song, verse and story.

Knowledge of a word and its correlated meaning precedes the stage where the word is to be translated into written characters. Each child enters rich in home experiences, but possessing varying degrees of correct speech. The kindergarten, where a close relation is maintained between action and word, or object and name, serves as a clearing-house for confused or wrongly comprehended words, as well as an orderly introduction to new ones.

The capacity for rapid increase of vocabulary at this age enables an average child to use and appropriate the words in the following list with ease. Formal examinations of individual children have not been made except in the case of the more doubtful words. Careful notes have been kept of actual correct use of words during conversation, work and play:

VERBS

Derived from the exercises and play of the children during the morning circle and at game time:

come in	rock	understand
shake hands	swing	believe
come	slam	think
go	open	learn
sit	shut	teach
stand	raise	thank
step	reach	excuse

walk
run
hop
jump
fall
push
pull
sink
rise
skip
dance
march
tramp
clap
keep time
follow
lead
move
creep
crawl
tiptoe
keep still
rest
sleep
wake
eat
chew
swallow
choke
drink
spell
wipe

stretch
bend
meet
visit
play
work
hurt
help
choose
wait
stop
say
speak
whisper
call
answer
ask
talk
sing
hum
tell a story
tell the truth
listen
hear
know
watch
share
give
take
keep
like
leave

be late
be early
be on time
be careless
be careful
be quick
be ready
be good
be kind
love
laugh
cry
smile
point
hide
forget
remember
show
find
look
try
give up
obey
wish
hope
taste
touch
smell
see
feel
bite
drop

Derived from use of gifts and occupations:

hold
catch
toss
bounce
roll
throw
carry
spin
slide
pile
hit
lay

weigh
guess
put away
string
hang
build
make
change
arrange
place
match
count

copy
spoil
knock
shake
spin
weave
begin
finish
put in
take out
go over
go under

use
need
balance
fold
cut
paste
measure
save
waste
snip
turn
twist
hurry
fit
fix
get
want
lie
rub
smooth
stick
pound

do
do not
do as I do
do as you like
press
mount
gather
collect
lift
pat
pour
wet
dry
stir
spatter
mix
mash
fill
pinch
squeeze
shape
trim

tear
unravel
tighten
loosen
blow
break
breathe
shine
float
sew
thread
fasten
knot
prick
soil
snarl
wind
mend
tie
knit
stitch

Verb-phrases based upon imitative activities in the games:

skate
build snow man
play snow storm
snow ball
fly and hop like birds
walk like a pigeon
swim like a fish
hop like a frog
sail like a ship
mow a field
sow the seed
carry home grain
grind corn
turn mill wheel
mix bread
bake bread
milk cow
churn butter
tick like a clock
ride bicycle
grind scissors

spin yarn
make shoes
build house
wash clothes
iron
sweep
play with baby
push doll carriage
fly a kite
spin a top
trot like a horse
gallop
feed
harness
blow a trumpet
beat a drum
wind a music box
wind a clock
row a boat
make a garden

make a beehive
make a nest
make a wheel
make a basket
make a barnyard
make a fire engine
travel by train
make a horseshoe
sleep like a caterpillar
wake like a butterfly
play giant
play dwarf
play fairy
go visiting
have a party
dance round May-pole
trim a Christmas tree
invite friends
say "good morning"
say "good bye"

NOUNS

Names of teachers, other children and attendants; furniture and objects in the kindergarten:

basin
bell
blackboard
book
broom
brush
basket
cabinet
ceiling
chair
closet
clock
corner
crayon
curtain
cup
desk
drawer
door
dustpan
duster
fire-place
floor
fork
glass
handle
ink
inkstand
jar
knife
key
napkin
pen
pencil
piano
picture
pitcher
plate
screen
slat
shelf
soap
table
tray
towel
vase
window
wall

Gifts or playthings:

ball
beads
bean bag
block
brick
box
button
bottle
clothes pin
cube
cone
cylinder
dishes
doll
doll carriage
doll house
drum
fife
flag
flowers
grace hoop
horn
jump rope
kite
music box
mouth organ
ninepins
penny
pipes
rings
scrap-books
slats
sticks
shells
spheres
spools
top
trumpet
wheel
whistle

Hand work material:

sand
clay
soap suds
paper
mucilage
worsted
wire
linen mats
paper mats
strips
straws
wood
string
rags
paint

brush
scissors
card
needle
loom
raffia
peg board
pegs
crash
cloth
tissue paper

Family relationships:

mother
father
sister
brother
grandmother
grandfather
uncle
aunt
cousin
friend
stranger
visitor
people
man
woman
gentleman
lady
child
boy
girl
baby

Parts of the body defined through sense and imitative games:

head
foot
arm
leg
hand
finger
fore finger
middle finger
little finger
thumb
heel
toe
back
face
shoulder
knee
forehead
cheek
nose
mouth
chin
teeth
tongue
lips
eye
ear
left hand
right hand
elbow

Animals:

bird
wing
horse
stable
food
oats
hay
grass
cow
horns
milk
cream
butter
churn
squirrel
squirrel's nest
fur
nest
egg
duck
hen
chicken
turkey
sheep
lamb
wool
pig
barnyard
watch dog
cat
barn
pump
manger
hay loft
pigeon
pigeon house
bee
hive
wax
honey
caterpillar
cocoon
butterfly
moth
fish
frog
tadpole
frog's egg
aquarium
rabbit
turtle

Nature products and phenomena:

wind
breeze
storm
sun
sunshine
moon
new moon
stars
ice
frost
icicle
cold
heat
fire
steam
smoke
lightning
thunder
water
drops
spring
river
pond
ocean
harvest
oats
wheat
corn
stalk
root
ear
kernel
nut
peanut
chestnut
bed
path
fountain
bouquet
greenhouse
winter
summer
autumn
spring
time

light
darkness
reflection
rainbow
day
morning
noon
afternoon
hickory nut
acorn
horse chestnut
fruit
apple
pear
peach
plum
grape
orange
banana
lemon
vegetable
potato
sweet potato
turnip
carrot
beet
onion
radish
cabbage
squash
pumpkin
cauliflower
parsley
celery
lettuce
year
month
week
Sunday
Monday
Tuesday
Wednesday
Thursday
Friday
Saturday

evening
twilight
night
midnight
clouds
rain
snow
hail
seed
milkweed pod
chestnut burr
maple keys
flower
sunflower
weed
goldenrod
dandelion
daisy
buttercup
clover
violet
rose
pink
geranium
pansy
nasturtium
tulip
daffodil
lily
garden
rake
spade
hoe
watering pot
trowel
birthday
Thanksgiving
Christmas
New Year's Day
Washington's Birthday
Valentine's day
Easter
May day
pendulum
clock
weather-vane

Social relationships:

farmer
field
scythe
wagon
fence
gate
furrow
plow
miller
mill
mill wheel
grindstone
meal
meal bag
baker
bread
loaf
biscuit
cracker
ginger snap
cookie
cruller
pie
cake
jelly roll
brown bread
corn bread
flour
sugar
salt
eggs
egg beater
baking powder
measuring cup
mixing bowl
spoon
baking pan
oven
stove
stove pipe
matches
tailor
clothes
weaver
cloth

market
butcher
grocer
milkman
iceman
postman
letter
valentine
policeman
street cleaner
garbage cart
motorman
conductor
ticket
trip
fare
money
pocketbook
electric car
train
engine
car
baggage
mail
telegraph
track
telephone
pole
office
miner
shaft
mine
pickaxe
shovel
iron
coal
blacksmith
anvil
forge
bellows
horseshoe
sparks
chain
links
wheelwright

carpenter
hammer
saw
plane
nail
sawdust
shavings
builder
house
church
factory
college
library
school
wood
post office
bank
store
lighthouse
ship
boat
bridge
cathedral
soldier
cap
epaulet
knapsack
camp
tent
sentinel
drill
captain
obedience
attention
knight
armor
shield
sword
courage
kindness
castle
dragon
fairy
elf
dwarf

spinner
yarn
spinning wheel
cobbler
shoes

hub
spoke
rim
cart
bicycle
fire engine

princess
prince
king
queen
country
America

Descriptive words:

round
red
blue
yellow
orange
green
violet
light
dark
white
black
bright
clean
sticky
smooth
rough
noisy
quiet
easy
hard
in the center
on the edge
in a corner
flat
square
same
different
equal
steady
slow
quick

hard
soft
up
down
high
low
here
there
in
out
under
over
in a row
side by side
corner to corner
in two parts
in half
"twos" of things
"threes" of things
"fours" of things
oblong
triangular
some
few
many
whole
divided
vertical
horizontal
parallel
long

back
front
left
right
small
large
big
little
heavy
light
loud
soft
short
inch long
narrow
wide
straight
crooked
curved
bent
thick
thin
split
sharp
blunt
joined
separated
young
old
ripe
green
faded

Naturally, as the child, morning after morning, pursues the activities of the kindergarten, he acquires knowledge of the accompanying words. It is, however, a much more difficult matter to induce him to use this acquisition. Two conditions are necessary — freedom of speech, and habit of speech.

The practical kindergartner facing her morning group of diversified human units has before her the task of coaxing the shy and silent into speech and of reducing the chatterbox to reasonable silence. To make clear the fact that there is a time to contribute, a time to hear the contribution of others, and a time to join with others in an exercise, is the first step toward established discipline. To foster crude beginnings without developing self-consciousness is not easy. Fortunately, habit serves both as a means and an end. To develop the habit of speech among children, let them have freedom. Among so many this is a difficult matter to adjust. But if the share of a child in the conversation is limited to the occasional choice of a song, followed by the privilege of executing that song with others, more or less correctly, definite control of individual growth is impossible. The simple series of exercises below have been devised to meet this difficulty:

Recitation and play of nursery rhymes, first singly, then in concert.

Telling the members of the family at home.

Learning by note a few simple songs: first, those limited to two or three notes; later, the songs related to the subjects discussed. All children join in these, at least by gestures.

Listening to songs sung by kindergartner or others; listening to verses said or songs sung by individual children.

Recognizing objects with eyes closed, by touch, smell or taste; guessing object described by teacher, and finding it.

Describing object to be guessed by others.

Playing "read a story" about a picture.

Dramatizing a story.

Telling a story.

The second phase of the development of English in the kindergarten deals with the use of the story.

In the games and in work or play with materials the child hears words associated with the actual presence of object or action. In following a story he draws information from the words themselves. Appreciation, therefore, becomes a test of language perception, as well as an early training in literary taste.

To listen intelligently, to choose a favorite story, and to join in a partial repetition of what he has been told, are the successive stages of childish accomplishment. Ability to tell stories with detail marks the readiness of the average child for the elementary school; when the relation between the kindergarten and the first grade is close, material prepared in one is ready for reproduction in the next as spoken and written English.

Parallel with the slow advance of the child in knowledge of words and their relation to the world about him there is told a series of stories, suited to his comprehension, and serving as a review or picture of the simple experiences of common life. Each story is told as a bit of literature, to delight and inspire, in as choice English as possible, and deliberately and repeatedly. Reference to an underlying moral is carefully avoided in the telling; but as illustrative of the development of thought, notes are inserted in the following list.

STORIES TOLD IN THE HORACE MANN KINDERGARTEN IN 1903-04

Thumbling. (Adapted from Grimm.) The baby leaves home; familiar creatures — grasshopper, fish, mouse, bird; helpfulness of each; return to the cradle and mother.

The Lion and the Mouse. (Æsop.) Each child begins to act for himself; example of strong helping weak; one good turn deserves another; attention called to social participation.

The Three Bears. (Muloch's Fairy Tales.) Family life in nature; father, mother, little one; familiar home surroundings — bowl, chairs, beds, etc.; return of Goldilocks to her mother.

Musicians of Bremen. (Grimm.) Further example of mutual help; animals in search of home; cowardice of conscious guilt; grotesque humor.

The Bag of Winds. Perception of natural forces; effects of wind; penalty of disobedience.

Persephone. (Walter Pater in *Bibelot.*) Departure and return; characteristics of autumn; harvest and winter sleep.

The Useful Stocking. (Folk Tale.) One thing hangs upon another; sheep, wool, knitting, unraveled stitches; man's life saved by slender thread.

The Elves and the Cobbler. (Grimm.) Helpfulness which seeks no reward.

The Three Foolish Wishes. (Grimm.) Short sighted selfishness defeats itself; habits of idle wishing ridiculed; opportunity for choice — (*a*) something for self, (*b*) something to give some one else, (*c*) something for every one.

The Christmas Story. (Bible.) Loving and giving.

Cinderella. (Muloch's Fairy Tales.) Importance of punctuality.

Four by the Coach. (Andersen.) Adapted to the four seasons.

The Star Dipper. Sharing with every one.

The Moon in the Millpond. (Uncle Remus.) "Appearances are deceitful."

The Old Man and The Old Woman in the Butterchurn. He who is too grasping loses all; rhythmic repetition.

The Iron Stove. (Muloch's Fairy Tales.) Constancy and affection.

The Frog Prince. (Muloch's Fairy Tales.) Keeping one's promise.

Blunderhead. The brave boy made a knight.

Siegfried and the Sword. The childhood of the race; the forest, the animals; the desire to rise above cave-dweller; the conquering of Nature through labor; the forging of the sword.

Siegfried, the Dragon and the Fire-circled Princess. Obstacles destroyed by endeavor; the reward of fearlessness.

The Bell in the Forest. (Andersen.) The woods God's first temples; the building of a cathedral.

The Sleeping Beauty. (Muloch.) The awakening of springtime.

The Ugly Duckling. (Andersen.) Farmyard life; joy after sorrow.

Little Ida's Flowers. (Andersen.) The faded tulips; the flowers in the dolly's bed; the dream of the flower's dance; the planting of the bulbs; the blossoming of the tulips.

The first story of the year is a simplified version of Grimm's "Thumbling," which meets the experiences of the first introduction to the kindergarten world, and the daily return home. Typical incidents of insect, fish, beast and bird life hold the interest of the child, unaccustomed to long periods of attention, and the flight to the home reminds the little one of his own.

"The Three Foolish Wishes," followed by careful questions, provokes the child to an involuntary expression of choice, often a surprising self revelation.

" The Three Bears," having just been represented in shadow pantomime and dramatized, is one of the easiest for the child to master and tell. Next in order comes the " Butterchurn," where the children chant the refrain and soon learn the story.

" Persephone " and the " Sleeping Beauty " are used interchangeably with reference to spring or autumn. Some years the children have preferred the myth to the fairy tale form.

Of the three hero stories the first, " Blunderhead," gives the details of a knight's appearance, characteristics and promotion for service. The second tells of the forging of the weapon as a means of conquering. The third describes Siegfried's destruction of the dragon. This series has been of great value in the case of children subject to night terrors, and when carefully introduced develops courage and ambition.

The " Bell in the Forest " is adapted to epitomize the building of a cathedral, in imitation of a forest, and serves as a climax to the " labor " songs.

" The Sleeping Beauty," " The Ugly Duckling," and " Little Ida's Flowers " are three variations of the theme of resurrection and the spring awakening, too high for the comprehension of the child, but keenly felt. The appreciation of the imaginative details of these last stories indicates the largely increased power of attention and comprehension.

This short list comprises the variety of stories for the year. With repetition they grow in charm and arouse a desire for further similar pleasure, which is the beginning of a love of literature. Moreover, the child has been introduced to the germs of several important themes, the amplifications of which in various forms are the basis of the best literature.

The chief difference between the way in which the child learns speech in the home and that in which he acquires it in the kindergarten is that at home the various subjects are brought to his attention in a haphazard way, while in the kindergarten they are arranged in an order carefully adapted to his comprehension and need at the time of introduction. Between the ages of three and six sensations crowd upon the child. The task of the kindergartner is to help him to adjust the acquisitions in their great relations of time and space, accepting adequate expressions as the measure of mental acquirement. Behind the word is the idea; behind the idea, the stimulus that gave rise to it. The phases of child

life, when used as a stimulus, should be typical, and should be presented with such vivid simplicity that the child's response is instinctive. They will embrace social relationships, including the family and home; food, shelter, clothing; the conditions of nature and life about him, with his own reactions.

Beginning with unrestrained play and other activities, through participation with his playmates the child proceeds to rhythmic action. From meaningless motor activity he goes on to action which embodies his idea of some particular phase of his environment, accompanied at each step with word, sentence, music or song. From the power of joining in the general social expression only by gesture, he advances to the stage where he offers more or less connected words, phrases or sentences. Finally, encouraged, he is able to reproduce matter previously given, or better still, to contribute his own actual impressions. This is a two-fold development, and should bring a child to the doors of the elementary school in possession of a fundamental vocabulary and the habit of specific expression.

DEVELOPMENT OF IDEAS IN THE KINDERGARTEN

By LOUISE C. SUTHERLAND, Tutor in Teachers College, and Teacher in the Horace Mann Kindergarten

When we raise the question, "How shall we develop ideas with young children?" do we mean, "How shall we help children to have ideas?" or are we considering a method of developing with them an idea about a particular thing? The first plan seems to belong to a comparatively early stage, and involves the child's activity; while the second, or that of developing an idea about a definite thing, although it can best be realized through the pupil's active participation, may result, in the case of an unskilled teacher, in an over-hasty supplying of information. The question, then, in the first place resolves itself into this: *not* "How shall we develop ideas?" but rather, "Do we aim with very young children to give them many definite ideas about things; or do we, on the other hand, seek to develop in them the habit of *having ideas* or, in other words, the habit of being thoughtful?"

As a matter of fact, while kindergartners may differ as to the amount of information that should be acquired during the kindergarten year, no power on earth can keep a child from having notions about concrete things and familiar phenomena. His natural curiosity makes him eager to learn, and the average kindergarten teacher has not so much to stimulate interest as to guard against answering questions too quickly and thus dwarfing the child's desire and ability to discover things for himself. It is so much easier to make things plain by well-chosen words or material illustrations than to wait while the child digs out the truth. Not that we can do without either concrete or verbal suggestion, but let us see to it that, having provided a suitable environment and equipment for the small searcher after truth, we shall as far as possible leave him free to discover relations and make applications for himself. The kindergartner has to guard, on the one hand, against over-stimulating the child's mind, and, on the other, against allowing his experiences to be so fragmentary that he shall acquire the habit of looking at things from a superficial standpoint, or the equally pernicious habit of quickly wearying of the matter in hand and being easily led away by any new thing which may happen to present

itself. In the kindergarten, where, because of the necessary feebleness of the child's effort, we are wont to encourage his simplest attempts at observation and reproduction, is there not some danger of our fostering a spirit of ungrounded self-certainty, which is a very different thing from that beautiful enthusiasm which carries the little child fearlessly into each new field of adventure? In this connection, we see a tendency in the modern child which was recently expressed by the father of a large family when he said, " The only point in which my children resemble each other is in the certainty of each that he knows it all." The secret of training the young child's power of concentration without wearying him seems to lie in the teacher's ability to present one thought or one experience in variety — not in offering a great many ideas; and in making the child's interpretation of the thought or experience as far as possible an active one.

We must see to it, too, that these few experiences shall be typical. If we believe that the value of the Trade plays, for instance, lies in their teachings of the inter-dependence of man and of respect for manual labor, a few representative plays of this class will furnish the keynote for all the rest. While we may not decry the practice of those kindergartners who believe in emphasizing only such experiences as touch the immediate lives of their children, we cannot help feeling that some of those near-by experiences might better be made the steps to larger, more typical ones. Doubtless the child's interest must be aroused by means of the things which are at hand; but, while firmly believing this, we shall also do well to keep in mind that a recognition of essentials rather than of mere details will usually help in the selection of the idea to be presented, and may sometimes result in the *passing by* of a subject which, because of immediate interest, would seem, at first glance, the only one to present.

This failure of the kindergartner to recognize essentials is sometimes illustrated with equal force by her unwillingness to employ the material at hand because such material has been found unsatisfactory in certain details of appearance or manner of performance. Objections are sometimes raised to the playing of games about the English sparrow, and this in crowded neighborhoods, where that bird would possibly be the only one ever seen by the residents. Because he had made himself a nuisance in certain parts of the country, we must overlook all he could teach

us of the common habits of birds, such as their care of the young, mode of flight, etc.; and, while we need not explain the reasons for our condemnation, we must at least pass by the feathered culprit in silent disapproval, and thus, perhaps, lose for our pupils in their period of warmest enthusiasm an introduction to the essential characteristics of bird life which, later on, could be verified in more fortunate specimens.

When the little child comes to us from the home he presents so many sides for development that to dwell particularly upon the fostering of any one seems limiting and, in a measure, contrary to fundamental kindergarten principles. The physical life must receive our most careful consideration, as must also that side of the nature which has to do with the formation of habits and with the training of moral and spiritual forces. Especially with the youngest group does this subject of habit constantly make itself felt. But, in recognizing it, we are awakened to the fact that not only are we dealing with physical and social habits, but, quite as surely, with habits of mind; and, that just as we are responsible for our children's manner of sitting and standing, for their training in order, self-control and consideration for others, just so surely are we to be held accountable if they acquire slovenly habits of mind, the influence of which will doubtless be felt in the mental work required of them in the school. It is also true that the mental habit frequently corresponds to, if it is not actually influenced by, the physical attitude. In speaking thus we have in mind the normally healthy child. The five-year old who, because of physical indolence or wandering interests, spends an unnecessary length of time in going from his own chair to the teacher's desk is not likely to have very clear ideas about anything when he finally reaches his destination; and it sometimes seems wise to oblige such a child to perform certain simple, definite exercises, such as going directly from one point to another in the kindergarten room, doing an errand in a limited time, before expecting him to volunteer even a meager part of the information which the other members of the class are burning to give. We sometimes hear the physically indolent or tardy child excused on the ground of some paramount interest which renders him deaf and blind to ordinary matters, and we have cited as illustration some famous naturalist who, as a boy, could never reach school on time, because of his absorbing interest in the things by the wayside; but, while

we listen, we cannot but think that a wise teacher, on discovering such a child's bent of mind, would find the means for strengthening the man while she saved the naturalist. In our conscious directing of the child's mental life we cannot afford to overlook those physical indications which may aid or frustrate our best-intentioned efforts.

Granting, then, that even a young child does have notions about things; in fact, that he cannot be kept from constant question, either verbal or in the form of actual investigation, it seems worth while to seek a logical method by which he may be led to see things simply and in their natural sequence, not for the mere sake of learning a few more facts, but for the purpose of acquiring a valuable habit of mind. The method suggested below, in the form of actual exercises, aims to present the steps in a natural manner, and at the same time is believed to follow pedagogical laws.

In connection with these exercises it will be noticed that an effort is made to emphasize essentials rather than many details. In dealing with the subject of "The Clock," for example, the child is led to observe and to practice the principles for which the clock stands, such as order, rhythm, etc. No attempt is made to teach him to "tell time," a feat which would usually be beyond him at this period.

I. *Subject: The Clock* — Regulated activity.

1. Kindergartner helps child, through song, game or conversation, to repeat or recall past experiences related to the new idea to be introduced. Recent experience — history of a day, for example.

2. Kindergartner asks questions, the answers to which shall bring in the *new* idea as a necessary result of the old. Introducing necessary part clock plays in history of day.

3. Observation of new object after necessity for its presence has been suggested. Pictures. Observation of a clock, particularly of one showing machinery (movement).

4. Imitation of the *activities* connected with the new idea or subject. General imitation in circle; later in definite game. Imitation of winding, ticking, rhythmic swinging, etc. Application in marching.

5. Free illustration of the subject. Gifts, occupations, things

brought from home. Not simply the making of clocks, but emphasizing of idea that the train made by some child must reach the station *on time,* etc.

6. Illustration in literature. Song, verse or story. Contributions of kindergartner and children.

7. Word expression on part of child. Not necessarily a formal statement, such as, "The clock tells the time," but anything bearing on the subject which may be of interest to the child.

8. Practical application in daily experience. Doing things promptly and in an orderly manner. Penalty for tardiness.

II. *Subject: The Farmer* — Growth. This subject will necessarily be treated twice during the kindergarten year — in autumn and spring.

A. Autumn presentation. The harvest.

1. Recalling of recent experiences intimately connected with subject to be presented. How many children had breakfast this morning? What did you eat? Fruit, cereal, meat. Suggestive games: "Family," "Mother's knives and forks."

2. Questions introducing new idea. Where did porridge and fruit come from? Children will probably say, "Mother gave them to us," or, at most, "The grocer." Some children after further suggestion will recall fruit trees seen during previous summer and, possibly, a field of grain, though it will usually be necessary to aid the memory here by pictures, and, if possible, by an excursion to a farm where we may observe not only the harvesting of grain, but also the ingathering of all sorts of winter stores. If the excursion to the farm prove impracticable, we may profitably visit a well stocked market, though here we see results rather than processes, a lack which must be supplemented by a careful selection of farm pictures.

3. Imitation of autumn activities. Picking fruit, reaping grain, and so on. Free activities and organized games, sense games employing natural objects.

4. Free illustration of the subject. Sand-table, blocks, and the like. This may be made a progressive exercise, the children beginning with the idea of enclosing each his own plot of ground; later, finding the necessity of a common road to connect these; and, still later, working with the community spirit. Thus one

child builds the farmer's house, another his barn, a third digs the well, and still others enclose the fields and clear out paths and road-ways. In their occupations the children will illustrate the same idea through clay-modeling, drawing, and color work.

5. Illustration in literature. Not simply stories bearing on the harvest, but also those illustrating "process," such as, "The Old Woman and her Pig," "Little Red Hen."

6. Word expression on part of child. This will be crude in the autumn.

7. Practical application.

a. Emphasizing of nature work in the kindergarten. Planting in pots, window-boxes and plots. Where there is a kindergarten garden, the gathering of its products will prove an interesting feature at this time.

b. Gratitude for common mercies, culminating in child's participation in Thanksgiving festival. Providing of fruits and vegetables for less fortunate children. The kindergarten child is too young to appreciate the historical Thanksgiving.

B. Spring presentation. More emphasis placed on sowing, and the influence of sun and rain.

1. By this time the child has a broader view of things, hence, more points of departure. He is enabled, also, to observe growth as a universal process in the out-door world, and comes with renewed interest to the talks and plays about his old friend, the farmer, who is seen now in his capacity of "sower" rather than in that of "reaper." The child should also have had considerable experience in raising flowers and vegetables in pots and window-boxes; also in watching the germination of seeds on netting placed over water. By this latter method he has actual knowledge of what occurs when the seed is hidden under ground.

2. The games, songs and rhymes will review those activities noted in the autumn, and will be supplemented by others dealing more especially with various forms of waking life. "In the Heart of a Seed;" "Caterpillar and Butterfly;" "Hen and Chickens."

3. In the work with gifts, occupations and other illustrative material much scope will be given for free invention relating to the subject, though in this part of the work it is not advisable to limit the use of the material to the illustration of the subject in hand, as the kindergartner who follows the child's mental growth finds

that some of his ideas develop less rapidly than others, and that in his opportunities for free invention he sometimes insists upon illustrating the subject of a previous month, rather than the one immediately under consideration. Long experience tends to prove that this tardiness of expression depends not so much upon the relative points of interest in the two subjects as upon the young child's slowness in grasping and expressing a new idea. The older children may have exercises showing progressive use of material. They will also employ natural objects, which may be gathered during excursions.

4. Stories, also, will deal with topics suggesting the contrast between sleeping and waking life — "Persephone," "Sleeping Beauty," "Cabbage Butterfly."

5. Word expression on part of child. By this time, considerable advance may be expected both in idea and in form of expression.

6. Practical applications.

a. Definite work in kindergarten garden; preparation of ground, planting, watering.

b. Reverence for the spiritual power revealed in natural operations.

In furnishing for the young child opportunities for personal observation, comparison and discrimination, we have chiefly to keep in mind, first, the necessity for flexible guidance on the part of the kindergartner; second, the advisability of aiding the child's understanding through his active representation of that with which he is concerned; and third, that in his power to apply even his own simple ideas lies the test of his growth and of our failure or success.

STORIES AND STORY TELLING FOR KINDERGARTEN AND PRIMARY SCHOOL

Outline of Teachers College Course, Kindergarten 13

By MARY D. RUNYAN, Professor of Kindergarten Education, Teachers College

For no part of her work does the kindergartner need more careful preparation than for the story-telling, and up to a few years ago no part of her preparation was more neglected. The stories hold an important place in the weekly program, serving as the introduction to the study of literature in the later grades, and furnishing often the touch of inspiration needed in the developing of an idea. They afford our best opportunity for bringing into the matter-of-fact and necessarily literal work of the school or kindergarten the uplift of ideality, and they play a large part in the creating of a spiritual atmosphere. Besides all this, the moral force of a story, setting forth in an artistic and enticing form beautiful ideals, is impossible to estimate. In fact, this form of moral influence is the very strongest and most effective one with young children. The purpose of conveying information through the stories is the least important one, but has its occasional place. The student needs first of all, then, a broad range of material from which to select; next, in order that her selection may be wise and appropriate, she must be given the right attitude toward this part of her work, and, lastly, her literary taste and dramatic sense must be cultivated, so that her presentation will be artistic and effective.

This course does not pretend to cover all this ground, but to build upon what has been done in other courses. It presupposes collegiate work in English, general literature, and in the folk-story and myth in particular. It aims to assist the student in making good use of the wealth of material at her disposal. A great deal of research is called for, discussions are held as to stories from different sources, and individual presentation of stories is made for the criticism of the class. Toward the end of the course the points gradually developed through the discussions are formulated, and a conscious study is made of the art of arrangement and narration, with a great deal of demonstration,

and observation in the kindergarten and lowest grades of the school.

1. *Stories in general.* — Introductory discussion as to the value and use of stories in education, enumeration of the sources and types appropriate for use with young children, and a forecast of the work of the course.

REFERENCES

Rosenkranz, *Philosophy of Education.* Pp. 82-86.
Sully, *Studies in Childhood.* Chapter on the Imagination.
McDonald, *Essay on Imagination.*
Adler, *Moral Instruction of Children.*
Blow, *Symbolic Education.* Chaps. 2 and 3.
Harrison, *A Study of Child Nature.* Chap. 9.
Wiggin, *Children's Rights.* P. 91, etc.

II. *Myths.* — These are studies not so much for the use of the stories themselves, since a comparatively small number will be found adaptable to our purpose, as for the insight they give into the workings of the childish mind, for the cultivation of the imagination, and as a key to the study of folk-lore in general.

1. Myths in general. Theories of their origin, the most general being the nature explanation. Study of the common characteristics of some of the largest classes of nature-myths, those of the wind, sun, moon, water, earth, clouds, rainbow, and the seasons.

Definition of a myth. Distinction between a myth and a legend. Steps in the process from the myths, through folk-lore and superstition, to nursery tales. The myths have a place in the kindergarten and primary curriculum. Sympathy of the childish mind with this primitive thought. Children as myth-makers. Necessity for great care in the selection of myths, permanence as well as childish interest being considered.

REFERENCES

Fiske, *Myths and Myth-Makers.*
Coxe, *Mythology of the Aryan Nations.*
Coxe, *Introduction to Mythology and Folk-Lore.*
Carlyle, *Heroes and Hero-Worship.* Chap. 1.
Tyler, *Primitive Culture.* Chaps. 8, 9, 10.
Clarke, *Ten Great Religions.* Chap. 3.
Blow, *Symbolic Education.* Chaps. 2, 3.

2. Brief consideration of the Greek myths in their general character and adaptability to our purpose. Discussion of particular myths, noting in each:

a. Striking characteristics.

b. The features to be emphasized in telling children.

c. The idea conveyed to the child through it.

d. Method of telling.

e. Its classification; if a nature myth, careful selection of an appropriate list.

REFERENCES

Bulfinch, *Age of Fable.*
Murray, *Manual of Mythology.*
Behrens, *Myths of Greece and Rome.*
Clarke, *Ten Great Religions.* Pp. 259-345.
Taylor, *Ancient Ideals.* Chap. 7.
Davidson, *Education of the Greek People.*
Guerber, *Myths of Greece and Rome.*
Gladstone, *Primer of Homer.*
Montgomery, *Tales of Troy.*
Hawthorne, *Wonder Book and Tanglewood Tales.*

3. Norse myths. General character. Comparison with the Greek. Qualities which make them attractive to and valuable for children, namely, their vigorous character, the gigantic conceptions, striking contrasts, and elemental moral distinctions.

Narration and discussion by members of the class, of selected myths. Preparation of lists.

REFERENCES

Anderson, *Norse Mythology.*
Carlyle, *Heroes and Hero-Worship.* Chap. 1.
Carlyle, *The Niebelungenlied.*
Clarke, *Ten Great Religions.* Chap. 9.
Guerber, *Myths of the Northern Lands.*
Keary, *Mythology of the Eddas.*
Grimm, *The German Iliad.*
Krehbiel, *Studies in the Wagnerian Drama.*

III. *Folk Lore.* — 1. Related to, and distinguished from, Mythology proper. Path of descent by which myths, losing the religious significance, pass into the common lore and superstition of the people, still being held as truth, and at last become the inheritance of the children, and are preserved in our nursery tales.

2. Prevalent superstitions of the Middle Ages, *e. g.*, fairies, witches, mermaids, sea-serpents, wehrwolves, changelings, ghosts, buried continents, mysterious sleep, allurement of mortals into fairy-land, Wandering Jew, Wild Huntsmen, Pied Piper and others. Some theories of the origin of these, *e. g.*, fairies and giants from vanished races of people, either abnormally small or large of stature. Explanations in an attempt to express such undefined ideas as immortality, duality in human nature, kinship of man with the lower animals, personality in the universe.

REFERENCES

Baring-Gould, *Curious Myths of the Middle Ages.*
Fiske, *Myths and Myth-Makers.*
Bunce, *Origin and Meaning of Fairy Tales.*
Grimm, *Ethnology in Folk-Lore.*
Cox, *The Cinderella Myth.*
Campbell, *Popular Tales of the West Highlands.*
Dasent, *Popular Tales from the Norse.* Introductory Chapter.
Sykes, *British Goblins.*
Guest, *Mabinogian.*
American Journal of Folk-Lore.

3. Characteristics and adventures of the hero of fairy tales, as derived from the Sun hero.

a. Magic weapons.

b. Wonder-working possession of articles of clothing, as cap of darkness, seven-leagued boots, wishing-cap, flying-carpet, lamp, comb, apple.

c. Mysterious sleep or disappearance.

d. Poisoned weapon which overcomes him, *e. g.*, the needle of the Sleeping Beauty.

e. Slaying of monsters and overcoming of difficulties.

f. The undertaking of perilous journeys. Outline for a typical hero of fairy tales. (See Studies in Wagnerian Drama — Krehbiel.)

4. Other features of fairy tales derived from myths, *e. g.*, fairies from gods and goddesses; giants, goblins, elves, kobolds, brownies, dwarfs. Witches and step-mothers from personifications of darkness. Animals with power to speak and act like men. Dragons, monsters, etc.

5. Examination of the studies of various collections of folk stories and classification of the stories under certain prevalent themes, such as:

a. Sleeping Beauty. (Brunhilde.)
b. Jack the Giant Killer. (Thor.)
c. Cinderella. (Dawn and Sun.)
d. Red Riding-Hood. (Sun hero and Monster of darkness.)
e. Hero of Marvelous Adventure. (Sun hero.)
f. Beauty and Beast. (Cupid and Psyche.)
g. Swan Stories. (Cloud myths.)
h. Mysterious Sleep.
i. Younger Brother.
j. Sojourn of Mortals in Fairy-land.
k. Sympathy and Assistance of Animals.
l. Three Fairy Wishes.
m. Wonder-working possession.
n. Covered Dish or Forbidden Door.
o. Transformation into Animals.
p. Restless Wandering.
q. Stories with a connected chain of events.
r. Repetition stories.
s. Power of combination with one's fellows; and others worked out by the class.

6. A folk-story adapted by each member of the class and related for criticism.

References

Any good library furnishes scores of these collections, but the following are a few of those which have been found most suggestive and interesting:

Frere, *Old Deccan Days.*
Mrs. Steele, *Tales of the Punjab.*
Lummis, *The Man who Married the Moon.*
Yeats, *Fairy and Folk Tales.*
Dasent, *Popular Tales from the Norse.*
Dasent, *Tales from the Field.*
Sykes, *British Goblins.*
Campbell, *Popular Tales of the West Highlands.*
Bay, *Danish Fairy and Folk Tales.*
Brun, *Tales of Languedoc.*

Crane, *Italian Popular Tales.*
Curtin, *Myths of Ireland.*
Curtin, *Hero Tales of Ireland.*
Jacobs, *Celtic Fairy Tales.*
Cowell, *Jataka Tales.*
Guest, *Mabinogian.*
Curtin, *Russian Fairy Tales.*

IV. *Fairy Tales.* — A brief critical study of the most famous writers and collectors of fairy tales, especially Grimm and Andersen.

1. The contribution of the Grimm brothers to the study of folk-lore. Characteristics of Grimm's Fairy Tales. Objectionable features, such as the step-mother. Discussion of the witch, and her significance in fairy tales. Selection of stories appropriate for schoolroom use. Narration of stories by individual members of the class.

2. Comparison of Grimm and Andersen. Personality and character of Hans Christian Andersen. His peculiar contribution not to folk-lore, but to child-literature. Par example the children's story-teller. Study of the distinguishing features of Andersen's work, the originality and childishness of the themes, the naiveté and charm of the style. Citation of a number of his peculiar little phrases, and memorization of one complete story, for a model of style. Selected list.

REFERENCES

Björnson, *Dear Old Story Tellers.*
Grimm, *Nursery Tales.*
Andersen, *Fairy Tales.*
Jean Ingelow, *Fairy Tales.*
Brun, S. J., *Tales of Languedoc.*
Lang, *Blue Fairy Book,* etc., and many others.

V. *Humorous Stories.* — Definition of Humor. Kind of humor that appeals to children. Ways in which they show a sense of humor, *e. g.*, punning. Value of the humorous element in education; saving quality in a teacher. Danger in kindergarten and school of too intense seriousness. Justification of the story in which appeal to this sense is the chief motive. Distinction between innocent humor and the tendency to ridicule or treat with irreverence the most sacred things of life. Illustration of both

kinds of humor in stories. Selection of list, and narration of examples.

References

Mother Goose.
Father Goose.
Cox, *The Brownies.*
Grace Boylan, *Kids of Many Colors.*
The Pirate Troy. Rand, McNally & Co.
The Bandit Mouse. Rand, McNally & Co.
Denslow, *Adventures of a Japanese Doll.*
Carroll, *Alice in Wonderland.*
Carroll, *Through the Looking-Glass.*
Edward Lear, *Nonsense Books.* (Not the ones for grown people.)

VI. *Fables.* — Definition. Brief review of the history of the Beast Epic. Discussion of the desirability and appropriateness of this class of literature for young children. Very few fables can be used, for the reason that they portray traits of human nature beyond children's experience and knowledge, and appeal to a sense of humor beyond them. The form of animal story, in which animals masquerade as people, altogether from the nature standpoint. Appropriate fables for children, only such as teach simple and obvious general truths, like The Lion and the Mouse.

Selected list.

References

Jataka Fables.
Joseph Jacobs, *Æsop's Fables.*
La Fontaine, *Fables.*
Adler, *Moral Instruction of Children.*
Keith-Falconer, *Fables of Bedpai.*
Scudder, *Fables and Folk Stories.*

VII. *Bible Stories.* — Discussion as to whether or not these should be told to young chlidren. What should be the basis of selection, and the manner of telling? Should they be repeated literally, as in the Bible, or with explanation? Kind to be used. Parables and such others as can be given in symbolic form, or, simple instances of heroism, faith, obedience, and any other virtue comprehensible to the childish mind.

Selected list.

References

The Children's Bible. The Century Company.
Foster, *First Steps for Little Feet.*
Moulton, *Bible Stories.* In the series of the Modern Reader's Bible.

VIII. *Saint Stories.* — These akin to, and judged from the same standpoint as the class just mentioned. Not taken merely as religious stories, nor yet as authentic history, but used like any other ideal stories, with a little foundation in fact. In the main, more appropriate to older children, from ten to fourteen, to whom the spiritual element will appeal consciously, and for whom they form a very interesting accompaniment to the study of great pictures. A few, by their symbolic form, and simple portrayal of childish traits, appeal to the younger children. These, really religious myths.

List prepared.

References

Mrs. Jameson, *Sacred and Legendary Art.*
Mrs. Clement, *Legendary and Mythological Art.*
Eliza Starr, *Stories of the Saints.*
Abbie Farwell Brown, *Book of Saints and Friendly Beasts.*

IX. *Stories from History.* — No history as such given to any young children. The mistake of attempting to inculcate patriotism by relating incidents in the early history of our country. These not picturesque or striking enough to appeal to them. A hundred years ago as far away to their comprehension as a thousand. Also a fallacy that the later study of history can be facilitated by a familiarity with great names and events. These interesting at this time entirely for their intrinsic value. A few national heroes can be made interesting, simply as heroic and picturesque figures, not in the details of their characters or careers.

In general, stories from history must be selected in the same way as those from any other source. A later comprehension of history prepared for by such celebration of the national festivals as marching to martial music, singing of national hymns, wearing and saluting the flag, and the making of such emblems as stars, flags, and shields.

References

Standard works on history from which the teacher makes her own adaptation, rather than written down editions. A few collections of stories told in simple but good style, such as Baldwin's *Fifty Famous Stories Retold.*

X. *Hero Stories.* — Power of the ideal. Hero-worship in children. The childish hero usually a physical one. Hence the value of the mythical hero of the Hercules type. Mistake of expecting little children to admire the type of heroism that we do. Knighthood not to be developed in its entire meaning until several years later. Simply the external form and display attractive at this age. Physical courage and strength the sort of qualities they admire. Evolution of the ideal. Necessity for a remote ideal. Danger of idealizing a commonplace personage. A large part of the function of stories, to lift out of the commonplace and open for the childish mind a vista into the world of romance and the imagination.

Sources, chiefly mythology and history.

REFERENCES

Kingsley, *Greek Hero Stories.*
Coffin, *Boys of '76.*
Coffin, *Boys of '61.*
B., *Poor Boys who became Famous.*
B., *Girls Book of Famous Queens.*
C. M. Yonge, *Book of Golden Deeds.*
Roosevelt and Lodge, *Heroes of American History.*

XI. *Nature Stories.* — Division into classes according to the purpose for which they are told.

1. Purely scientific — those with the aim to teach facts of nature. This not properly the field for stories, and not a class of very frequent use, because the true aim of nature-study is not to convey information, but to arouse interest and inspire investigation, and more harm than good may be done by this sort of narration. When found useful, must be used with great care as to accuracy. Harm of sentimentality and moral implications. Necessity for drawing only from authentic sources.

2. Stories with the purpose to acquaint with the general character, or portray distinctive traits of animals, such as sagacity, courage, or fidelity. Appropriateness of these for children, since they arouse interest in the love for animals.

3. Purely imaginary, with a purpose of conveying some truth, or teaching some lesson in a symbolic form. Fables, allegories, myths, parables. More properly this class belongs to the next large division.

References

GENERAL

Mrs. Brightman, *Inmates of my House and Garden.*
Grant Allen, *Flashlights on Nature.*
Arabella Buckley, *Life and Her Children.*
Arabella Buckley, *The Fairy Land of Science.*
Arabella Buckley, *Winners in Life's Race.*
Arabella Buckley, *Fairy Land of the Flowers.*
Books by Burroughs.
Books by Thompson-Seton.
Lubbock, *Ants and Bees.*
Harriet Morley, *Bee People.*
Harriet Morley, *Wasps.*
Mrs. Dyson, *Stories of Trees.*
Jane Andrews, *The Story Mother Nature Told.*
Flora Cook, *Nature Myths and Stories.*
Nature's Garden. Doubleday, Page & Co.
Sewall, *Black Beauty.*
Kipling, *Jungle Books.*
Ouida, *Bimbi.*
Ouida, *The Dog of Flanders.*
Mrs. Phelps, *Loveliness.*
Kingsley, *Water Babies.*
Warner, *A-Hunting of the Deer.*
Lyttell, *Half a Hundred Stories.*
Brown, *Rab and His Friends.*
Longfellow, *Pegasus in Pound.*
Longfellow, *The Bell of Atri.*
Longfellow, *The Birds of Killingsworth.*
Davis, *The Bar Sinister.*
Roberts, *The Heart of the Ancient Wood.*
Gordon, *The Call of the Wild.*
Alfred Ollivant, *Bob, Son of Battle.*

The following list is used with the approval of Professor Bigelow of the Department of Natural Science:

READING FOR TEACHERS

Burroughs, *A Year in the Fields.* (Houghton.) These selections a good introduction to the works of this naturalist-author.
Thoreau, *Walden,* and other volumes. (Houghton.)
Lubbock, *Beauties of Nature.*
Van Dyke, *Nature for its Own Sake.* (Scribner.)
Bailey, *The Nature Study Idea.* (Doubleday.)
Hodge, *Nature Study and Life.* (Ginn.)
Ingersoll, *Nature's Calendar.* (Harper.) A guide to outdoor studies arranged according to seasons.

Wilson, *Nature Study in Elementary School.* Teachers Manual. (Macmillan.)

Cornell University Nature Study Leaflets on Toad, Insects and Birds.

Teachers College Record, Vol. I, No. 2, "Nature Study in Horace Mann School."

Pictures of Animals. See list in *Teachers College Record,* Vol. III, No. 2, March, 1902.

GENERAL BOOKS ON NATURAL HISTORY OF ANIMALS

The books marked * may be read to or by young pupils. Selections may be made from many others not so marked.

Sharp, **Wild Life near Home.* (Century Co.) Valuable reading lessons chiefly on birds and mammals.

Morgan, **Animal Sketches.* (Arnold.) Interesting sketches of about 20 common animals.

Gibson, **Eye Spy, Sharp Eyes,* and other books. (Harper.)

Thomson, *Study of Animal Life.* (Scribner.) Part I should be read by all teachers.

*St. Nicholas Magazine,** "Nature and Science for Young Folks." A series beginning about four years ago.

*Country Life in America,** edited by L. H. Bailey. Monthly. (Doubleday.)

Jordan & Kellogg, *Animal Life.* (Appleton.)

Jordan & Heath, *Animal Forms.* (Appleton.) This and *Animal Life* are also bound together with title "*Animals.*"

Davenport, *Introduction to Zoology.* (Macmillan.) Useful for identifying American animals.

Beddard, *Animal Coloration.* (Macmillan.)

Poulton, *Colours of Animals.* (Appleton.)

Morse, *First Book of Zoology.* (Appleton.)

Bulletins of U. S. Department of Agriculture on insects, birds and mammals. To obtain these, write to Superintendent of Documents, Washington, for "List of Publications for Sale"; and to Secretary of Agriculture for "List of Publications for Free Distribution" and "Monthly List," which is sent regularly.

Wood, *Natural History, Homes without Hands, Nature Readers,* and many others.

Tenney, **Natural History of Animals.* (American Book Co.)

MISCELLANEOUS

Books on Backboned Animals

Buckley, **Winners in Life's Race.* (Appleton.)

Matthews, **Familiar Life in Field and Forest.* (Appleton.) Mammals, birds, frogs and salamanders.

Ingersoll, **Wild Life of Orchard and Field.* (Harper.)

Ingersoll, **Wild Neighbors.* (Macmillan.) Squirrels, badger, porcupine, skunk, woodchuck, raccoon.

Burroughs, **Squirrels and other Fur-bearers.* (Houghton, Mifflin.)

Long, **Ways of Wood Folk, Wilderness Ways,* and *School of the Woods.* (Ginn.) Somewhat imaginative but full of sympathetic appreciation of animals.

Wright, **Four-footed Americans.* (Macmillan.) For young readers. Simple key for identification of North American mammals.

Mivart, *American Types of Animal Life.* (Little, Brown.) Opossum, turkey, raccoon and others peculiar to America.

Shaler, *Domesticated Animals.* (Scribner.)

Thompson-Seton, **Wild Animals I Have Known, Autobiography of a Grizzly,* and other works. Good stories which arouse sympathetic interest in animals.

Books on Birds

Merriam, *Birds of Village and Field.* (Houghton, Mifflin.) Outlines for field study and list of books on birds.

Wright & Coves, **Citizen Bird.* (Macmillan.) Plain English for beginners.

Chapman, *Bird Life.* (Appleton.) 75 colored plates. Appendix for teachers.

Blanchan, *Bird Neighbors.* (Doubleday.) 150 common birds, 52 colored plates.

Wright, *Birdcraft.* (Macmillan.) Popular guide to 200 birds.

Books on Insects

Ballard, **Moths and Butterflies.* (Putnam.)

Cragin, **Our Insect Friends and Foes.* (Putnam.)

Needham, **Outdoor Studies.*

Comstock, *Insect Life.* (Appleton.) Important for teachers of nature study.

Miall, *Injurious and Useful Insects.* (Macmillan.)

Weed, *Life Histories of American Insects.* (Macmillan.) About 25 common forms.

Weed, **Stories of Insect Life.* (Ginn.)

Murtfeld & Weed, **Stories of Insect Life.*

Weed, **Nature Biographies.* (Doubleday.) Life histories of everyday insects.

Scudder, *Everyday Butterflies.* (Houghton, Mifflin.)

Holland, *Butterfly Book.* (Doubleday.) Splendid illustrations.

XII. *Symbolic Stories.* — Definition. Discussion as to the exact meaning of a symbolic exercise, and the careless use of the term. Distinction between myths, allegories, parables, and fables. Value to the immature mind of this form of the story. Danger

of endeavoring to teach spiritual truth consciously, or to force the comprehension of symbols. Danger of too frequent use of these stories. Test by which to judge of their worth. Necessity for care in their selection. Method of narration.

SOURCES

1. Myths, principally those of nature. Type, *Apollo and the Python.*
2. Legends. Types, *St. Christopher, The Legend of the Christ Child.*
3. Parables of the Bible.
4. Allegories. Type, *Pilgrim's Progress.*
5. Fables. Type, *The Lion and the Mouse.*
6. Stories from World Epics. Type, *Ulysses and the Winds.*
7. Poems.
8. Many fairy tales. Type, *The Ugly Duckling.*

A FEW SUGGESTIVE REFERENCES

Eugene Field, *Profitable Tales.*
Curtis, *Prue and I.*
Van Dyke, *The Blue Flower.*
Kipling, *They.*
Hawthorne, *The Great Stone Face and The Snow Image.*
Slosson, *Story-Tell Lib.*
Mrs. Gatty, *Parables from Nature.*
Abbie Farwell Brown, *Book of Saints and Friendly Beasts.*
Elizabeth Harrison, *In Story Land.*
Hans Andersen, *Fairy Tales.*

XIII. *Stories appropriate to special occasions and seasons.*

1. Stories of the Seasons. Kind desirable for this purpose. Not those which have some trivial external connection with the season, but those which express its spirit and significance in a large way. For this purpose the nature myths always beautiful; many stories from folk-lore; symbolic stories; fairy tales like Andersen's.

2. Festivals, such as Easter and Washington's birthday. Idea to be celebrated in each of the Christmas stories divided into three classes according as the motive is to bring out the religious significance of the festival, to set forth the idea of giving in general, or to illustrate the social gaiety and form. Lists selected.

XIV. *Classification of stories portraying the important relationships of the child.*

1. To God — dealt with in the Easter, Christmas, and Thanksgiving stories.
2. To nature — in the various nature stories already studied.
3. To the state — in the stories of heroism and those in celebration of national festivals.
4. To the family.
5. To the life of trade. Selection of lists of each of these.

XV. *Stories for the youngest children.* — Characterization of these — simple, short, with direct rather than indirect conversational form, and much repetition. The favorites, those having a rhythmic form, in which at intervals the narrator reverts to the beginning and repeats, or in which there is a set formula or rigmarole that recurs at regular intervals. Many of these should be memorized.

XVI. *The art of story telling.* — The rules governing the writing of an artistic short story. The elements of style. Analysis of the structure into its essential parts. Citation of, and illustrations from, masters of the art.

Application of these principles to children's stories. The wrong of feeding children upon bad literature. Fallacious idea of many teachers, that the form of the story is of very little importance, so long as the content is right. The unconscious effect of good style. Though the machinery of the child's story is necessarily very simple, the importance of some study in this line, to insure artistic presentation.

Method in story-telling to children: (1) selection, (2) preparation, (3) presentation.

Place of the story in the kindergarten or primary program. Relation to other exercises. Proportion to other things. Selection with regard to certain occasions and needs. Relation of form and content. Different attitudes toward stories.

References

Brewster, *Specimens of Narration.*
Brewster, *Studies in Structure and Style.*
Sherman, *Analytics of Literature.*

Mabie, *Essays in Literary Interpretation.*
Brander Matthews, *Philosophy of the Short Story In Pen and Ink.*
Stevenson, *Dream.*
Stevenson, *A Humble Remonstrance.*
Barrett Wendell, *English Composition.*
Henry James, *The Art of Fiction.*
Hill, *Principles of Rhetoric.*
Morgan, *Psychology for Teachers.* Pp. 280-299.

XVII. *Poetry for children.* — The rhyming tendency of children. Their love of rhythm. The place of doggerel and nonsense rhymes. Mother Goose, its place and value. Repetition rhymes, couplets, and short verses for the youngest children collected. Poems collected and memorized. Lists of appropriate poems for the kindergarten, and for the first and second grades.

REFERENCES

BOOKS OF POEMS FOR KINDERGARTEN

Whittier, *Child Life.*
Riley, *Child Life.*
Lang, *Blue Poetry Book.*
M. M. Dodge, *When Life Was Young.*
M. M. Dodge, *Rhymes and Jingles.*
M. M. Dodge, *Baby World.*
Lovejoy, *Nature in Verse.*
Field, *With Trumpet and Drum.*
Riley, *Rhymes of Childhood.*
Stevenson, *Child's Garden of Verses.*
Bellamy, *Open Sesame.*
Celia Thaxter, *Poems.*
Golden Treasury. Child's Edition.
Brackett, *Poetry for Home and School.*
Sherman, *Little Folk's Lyrics.*
Thatcher, *The Listening Child.*
Lucy Larcom, *Childhood Songs.*
Laura Richards, *My Nursery.*
Poulsson, *The Farmyard Gate.*
A. E. Waite, *Elfin Music.*
Father Goose.
Wiggin & Smith, *The Posy Ring.*
Riley, *Book of Joyous Children.*

POEMS

Over in the Meadow.
The Tree in the Ground.
Merry Brown Thrush. Child Life.

Mary Ann. When Life Was Young.
Pitter Patter, let it Pour. Rhymes and Jingles.
Listen to the Kitchen Clock.
Song of the Bee.
The North Wind Doth Blow.
I Had a Little Rooster.
Ginger-Bread Man. Baby Days.
Counting Lesson. Poulsson.
Daffydowndilly. Christina Rosetti.
Sugar-Plum Tree. Field.
Calico Cat. Field.
Alice's Supper. St. Nicholas, 1898.
What Does Little Birdie Say. Tennyson.
Mother Goose.
Stevenson's Poems.
Wimpie. Mary M. Dodge.
Poppy Lady. Field.
Daisy Nurses.
Foreign Lands. Stevenson.
Shadow. Stevenson.
Bed in Winter. Stevenson.
Bowl of Milk. Poulsson.
Christmas Bells. Field.
Mabel in Midsummer Day.
Piccola and the Wooden Shoe.
Which is the Wind that Brings the Sun. Ch. Stedman.

STORIES IN VERSE

Johnny Cake. Child's World. St. John.
I Love You, Mother. Allison.
Santa Claus and the Mouse.
The Discontented Daisy.
Winken, Blinken and Nod. Field.
Piccola. Child's World.
Little Boy's Walk. Poulsson.
Boy Half Past Three. Bunner.
Gift That None Could See.
Gustava. C. Thaxter.
Pied Piper.
Bruce and the Spider.

POEMS FOR FIRST GRADE

Hiawatha's Chickens.
The Minuet. Mary M. Dodge.
Japanese Lullaby. Field.
Boy That Was Half Past Three. Bunner.
Children's Hour. Longfellow.

Old Clock on the Stairs. Longfellow.
Village Blacksmith. Longfellow.
Mountain and Squirrel. Emerson.
The Desert. W. W. Story.
Jack-in-the-Pulpit. Child Life.
I Once Had a Little Doll, Dears. Kingsley.
Little Tin Soldier. Field.
The Poppy Lady.
Foreign Lands. Stevenson.
Briar Rose. Boyeson.
Sheep and the Sky. Scollard.
Daybreak. Longfellow.
Naughty Fay. Herford.
The Fairies. Allison.
The Child Alone. Stevenson.
Chestnut Burrs. Lovejoy Collection.
The Bluebirds. Lovejoy Collection.
Violets. Lovejoy Collection.

All through the year the students are urged to tell stories to children whenever the opportunity arises, and in the library of the Speyer School they often make themselves useful by conducting a story hour with the younger children. At the end of the course each student is expected to write an original story and to give an acount of the number of stories told to children throughout the year.

THE PURPOSE OF THE KINDERGARTEN GIFTS

By MARY D. RUNYAN, Professor of Kindergarten Education, Teachers College

The Kindergarten is not a system of instruction nor the Gifts a set of devices for the purpose of instruction, and anyone who studies them with this idea in mind will fail utterly to reach their significance. They are playthings; yet neither are they mere toys in the usual acceptation of the term, and to look at them entirely from this point of view is to lose sight of their educational character. The movement in the direction of objective and illustrative teaching, which came in with the kindergarten, and for which the kindergarten is largely responsible, has gone to as great extremes as the opposite barren method which obtained a generation ago, and much which is opposed to its fundamental doctrines is now attributed to the influence of the kindergarten. The main purpose of the kindergarten handwork is to place in the hands of children plastic materials with which they may put into form their crude and incomplete ideas, thus furnishing opportunity for more and more complete expressions with the growth of the idea. This is very different from a finished illustration planned by the teacher and retained permanently in the school-room. These productions, which, if they were spontaneous and temporary expressions of the children would be most interesting and valuable, when given the importance of a final illustration arrest the imagination and prevent expansion in the idea, besides being often very grotesque. Every stage of education must make use of instruments of some kind, and since this stage of early childhood demands playthings, education to be consistent must follow the natural childish impulses and provide objects which will satisfy the play impulse and at the same time serve educational ends. In order to meet this general play impulse the toys must not represent any one exclusive line of childish interest, as, for instance, dishes or dolls, but must lend themselves to all the interests of normal childhood. In order to justify the claim to being truly educational, they must not be chosen at random, but must form a progressive series with growing opportunity for self-expression. In order to give scope to natural play, they must be selected from the instinctive play-

things of children. That they may give scope to the imagination, they must be crude and simple. In order to furnish the means of broad representations, they must contain the fundamental forms and qualities of material things.

All these requirements are most admirably and successfully met by the Froebel system of gifts. Looked at from this point of view, they lose their aspect of eccentricity and present themselves as the only rational tools for work with young children. Add to this the fact that Froebel strongly and continually advocates the use, for purposes of play and investigation, of all manner of nature objects, and all criticism is disarmed.

In regard to methods, there are two or three fundamental principles that hold true of all the work with the gifts. First, they are to be used as playthings; second, through his play use of them the child is to discover for himself the facts and relations which they interpret; and third, they are to be used and thought of by the teacher as a means of interpretation of the world at large, never as an end in themselves; they should act in the same way as a child's natural playthings, which are, unconsciously to him, all the time bringing him into closer communication with the real world.

That they are playthings, and rational playthings, anyone who has watched their use with children cannot fail to see. Their crudity, their type forms, and their sequential connection, to the superficial observer give them an aspect of peculiarity, the appearance of an arbitrary set of objects invented for pedagogical ends; while a slight investigation shows them to be the playthings of childhood from time immemorial. There is no one of the series which is not based upon some fundamental play instinct. The desire of children to investigate and tear apart their playthings, and their tendency to compare large and small, curved and straight, rough and smooth objects are accepted facts, but their love for playing with crude and typical forms is frequently lost sight of. We are prone to pity the child who has few playthings, and to look with wonder and even contempt upon the little girl who treasures most her oldest and forlornest doll, or the boy who takes infinite comfort in a maimed toy animal. Children have even been accused of total lack of the artistic sense, because of this to us crude and eccentric taste. The one form in which kindness to, and sympathy for children tends to express itself in the average person is the impulse to give them toys, the more

costly and more nearly perfect the better. The ordinary sentimental lover of children is moved to pity, on visiting a kindergarten, because the children have no childish playthings.

Now the gifts do not pretend to usurp the place of, or do away with such universal childish playthings as the doll and the toy animal; but that they fill a place of their own, based upon natural play, a little careful study will show. Who has not seen a child contented for hours with a few spools or a stick and a piece of string? Two children who had been left alone one forenoon were found to have spent the entire time playing with a grooved stick dropped by some carpenters. Another child spent a whole afternoon in the enjoyment of three yards of heavy silk cord, which served as horse reins, telegraph wire, ocean cable, jumping rope, etc. Another, a little girl, on being given a crude toy bureau without a mirror, used it for a wagon, a trunk, an elevator, a compartment in a sleeping-car, and a dozen other uses quite aside from the specific one intended. Countless other illustrations might be cited of this preference of children for simplicity over perfection of detail. It is just the artistic instinct, the desire to exercise his imagination, which prompts the child to such play. To this kind of activity the Froebel Gifts lend themselves, and the great and all-important method is that which encourages and develops the power for such play. But just as through experience of all kinds we gain knowledge by the objects of our experience, so the child in his play continually and unconsciously makes comparisons and analyses and happens upon laws of construction. The general rule of method is that the child shall experience and apply the truths of form and relation; it is not expected that he formulate them. True art in education leads the pupil through experience and incidental discovery to the possession of truth, and an ideal system for young children would be one which so organized and epitomized life experience that the formal statement of facts would be reduced to the minimum.

It was with a view to thus organizing and epitomizing play experiences with material objects that Froebel arranged his system of gifts. Critics contend that play with type-forms is unchildlike; that since a type is really an abstraction existing only in the mind, the analysis of such a form as the cube is forced and artificial. It will easily be granted that the tendency has been in the past, and is still in some places, to place undue value on analysis of the gifts; but there seem to be two very simple

and rational arguments for the use of these forms. First, as shown above, it is the natural tendency of children to enjoy play with crude objects more than with finished toys, because the former by their general suggestion of a great many things give free rein to the imagination. Second, in accordance with the law of apperception, every new idea and experience is interpreted by the old, and any form with which we are familiar helps us to perceive resemblances to and modifications of that form in our surroundings.

If when a new gift is presented we consider that its function is one of instruction, that from it the child is to gain certain definite facts, then our great effort will be to impress the details of form, position, direction, color and number so clearly that they will never be forgotten. The fallacy of this view is obvious. That use of the type-forms which will stimulate observation and perception of the facts and uses of all forms is of great value, but the mere acquisition of facts about the typical forms themselves as isolated objects is worse than valueless. Based on a wrong principle, it is positively harmful. The child who can glibly run through these formulas, and yet cannot quickly locate the children, furniture, and other objects in the room in which he is, has been given a mental warp similar to that of the child in the primary school who could rattle off the table of 4 times 2, 4 times 3, and so on, but when questioned as to 3 times 4 replied that he had not studied that column. The justification of the use of a type is the light it throws on varied experiences; the value of a type, its aid in classification. It depends upon whether we look upon this new object presented to the child as a means to an end, or as an end in itself, as to where our emphasis will be placed. The new gift is, so to speak, the focusing point of past experience and present ideas and a point of departure for new ideas. Its form renders it more valuable at once as a means of expression, and as an interpreter of the world around. With this attitude, we will emphasize experimentation and invention, we will carry out the idea with other similar objects, and will make analysis incidental to activity. An observant child is always interested in discovering qualities and possibilities of his playthings, and a little brief exercise in which he voices his discoveries, if followed up by observation of other similar objects, is stimulating. If these gifts did not naturally recommend themselves to the child as playthings, there would be ground for their

condemnation; but long experience in their use impresses one with the wisdom of the selection of objects which, while they give great pleasure to the child, yet furnish aid to the unconscious processes of the mind.

For the student, however, there must be the conscious study of the mechanics of these instruments of education as well as of their possibilities from a standpoint of the children. The criticism of the mathematical work with the gifts would seem to arise from a mistaken estimate of the requirements of pedagogical science. A teacher in any department must have thoroughly in hand the technique of her material; then the application to and method with the children is a department of study in itself, dependent, however, for its intelligence on her mastery of the former. A deficiency in either side of her study gives rise to weakness in her practice; if her attention is wholly concentrated on the formal and technical aspect, it is easily seen that her method will be formal and prescribed; on the other hand, if the doctrine of interest is her whole concern, either she will base her work on childish interests which she invents, and thus it will become mechanical direction, or else, emphasizing activity only, it becomes repetition without progress. The teacher who keeps in mind both aspects of the gifts will guide the child's spontaneous effort and appeal to his interests in such a way as to develop broader ones, and to disclose the hidden possibilities of the material.

Another criticism relates to the making by the children of designs — the so-called forms of beauty recommended by Froebel. It is claimed that this process is unnatural to children, that they have no interest in the construction of anything but chairs and tables and other objects of use. I think anyone who has closely observed the playthings of children, and who remembers his own childish pursuits, will agree that children are far from being strictly utilitarian in their play. There is constant evidence of their pleasure in symmetrical arrangements of form, in bright colors, in pleasing combinations of colors. Witness their love for flowers, their collections of pretty pebbles and shells, their liking for brightly colored pieces of glass or paper. There was a time when little girls had among their most treasured possessions a so-called charm-string of odd and attractive buttons begged from their mothers' button boxes, and much rivalry was displayed in getting the longest and most beautiful string. The

favorite toy, the kaleidoscope, is an example of color and form giving pleasure. There existed a few years ago in a western city a practice among the boys of playing at "sand store." A quantity of white sand was placed in bottles or jars, in which it was shaken up with coloring matter of various kinds. These jars were arranged in attractive rows upon improvised counters at the street corners and sold for marbles or pennies or exchanged for other jars of different colors. I was never able to discover that these sand jars were put to any use, their sole purpose evidently being to give pleasure by their color. Numerous other illustrations might be given of this interest of children in collecting and arranging pleasing objects simply for the gratification to the eye. The taste is of course crude and elemental but nevertheless a true aesthetic indication.

We hear much to-day of the necessity of allowing children to make real objects, of the greater pleasure they would take in these than in the play-imitations made with their gifts. In answer to this we should say that there is in the kindergarten no discouragement of the desire on the children's part to make real objects; in fact, their work is often converted into useful articles, which are taken home; but to do this always would stifle imagination. Moreover, in the application to children's productions the term *real* is a relative one. It is what the object represents to the child that makes its reality to him. It is lack of imagination in the adult which insists on realism. The fact that the block house is not hollow does not disturb him. When, next day, he makes with card-board a house which is hollow and has a door to open and shut, it gives him pleasure, but apparently no more than the one of blocks, and, strictly speaking, the paper house is no nearer the real thing than was the wooden one.

The kindergarten is distinctively and preeminently a social institution. We believe in encouraging the child to make his work of "social value," but we believe more in developing the social value of the individual in the highest sense, and we believe that this end may be best served by calling out and giving expression to the best powers of the individual. Work to attain its highest end must rise above the merely utilitarian, and we believe that even in the crude efforts of little children we may discern and foster the germs of the God-given power of creation, of expression for its own sake.

HOW METHOD MAY BE DEVELOPED

By CAROLINE G. O'GRADY, Instructor in Teachers College

Relation of Kindergarten to School. — A good kindergarten should enable a child to carry on into the school:

1. A habit of joyous but orderly activity and liking for employment.
2. Habits of obedience and promptness.
3. A little mental content of well-chosen stories, songs and good descriptive words and phrases.
4. An aroused or stimulated wonder at and interest in nature.
5. An increased appreciation of home-life and family-life.
6. A habit of good-humored, kindly cooperation with the activities of others, and acceptance of "community" regulations.
7. A little skill in planning, combination and invention with materials.
8. The beginning of a habit of comparison and power of discrimination of likeness and differences which, if continued in school, should be the basis of good generalizations.[1]

We cannot here speak of the means employed to cultivate all these habits and acquirements; others of these papers deal with some of them, but some of the list are partly dependent upon the use made of the Gifts, and so belong to the consideration of method.

Practical Problem of the Kindergartner. — The young kindergartner as she sits before her group of twenty to thirty little Italians, Russians, or healthy, active, native-born children, may formulate her problems somewhat as follows. How is she to educate the "native reactions and impulses" of which they are so full — which Froebel urges as their best possession, which Professor James "beseeches us to respect" — into the intelligent productive power which is set before her as a goal? How is she to "engraft new reactions on the old ones," or substitute better

[1] *Pedagogics of Kindergarten*, pp. 119, 195, 196. James' *Psychology*, Briefer Course, p. 251. McMurry, *Method of the Recitation*, pp. 243, 245, 189.

ones for the harmful? Above all, how is she to develop the habit of orderly cooperative action which must be carried on if many little children work together? She is asked to look at all method as a study of guidance (of this active power in the child); and to regard all varieties of good method as the result of experiments in a balance of a few general principles, which are really used in everything we learn to do — whether it be to make a dress, drive a horse, or play games. (See students' essays on method, and presentation of material.)

Preparation during Junior Year. — During her first year's work, she brings recollection, observation and research to bear on her study of children's actual natural instincts and activities, in connection with Froebel's Mother's Book, and her course in child-study. She also studies all that it is possible to do and to produce with the material used in kindergarten; she is shown principles of order and evolution by which it is possible to advance from very simple actions and productions to things which demand constantly a little new effort, new thought and attention from the children.

Preparation during Senior Year. — In her second year's work, she is asked to compare different ages and stages of activity and production; to observe, where it is possible, children in the nursery, in the park, or by the roadside, playing with material similar in principle to that which she has to use; to make a study of the daily normal and wholesome activities in the home-life of a child; and to compare these with what is done in the kindergarten. She is to observe and make a list of the chief objects about the child's home and the school, and the experiences which are likely to attract his attention; to classify these into the ordinary and everyday, the more ideal ones to which she may need to attract attention, and the undesirable ones which she must try to counteract. In addition, she is asked to make a study of the possibilities of progress in ideas or action for the children, in a group of games; *e. g.*, the increasing skill and effort in ball games, and the use of larger amounts of material, and more extended ideas, the improved groups of furniture, houses, fences, churches, towers, which it is possible to show with the Fifth or Sixth Gifts, as compared with the Third and Fourth. Still further, different members of the class are asked to make studies of what Froebel has said of method, as founded on natural action

and psychological principles, and to compare these with statements from other writers.

Materials Meeting Natural Activity. — The outcome of Froebel's own study of children was a group of materials which were planned to meet their instinctive activities.[1] It is soon seen that pinching and pulling clay into shapes may easily be substituted for pinching one's neighbor; that pounding blocks as make-believe drums, or pushing them as make-believe trains, is more agreeable than pushing or pounding the table; but this is only the beginning. The secret of the orderly use of the material lies in its "plaything possibilities"; the secret of its stimulus to thinking, of the transfer of pleasure in bodily activity to pleasure in mental activity, lies partly in its constant suggestion of comparison, in its kaleidoscopic possibility of making, under the guidance of an intelligent teacher, the old re-appear with the new. A "de-conventionalized" description of the material is included here, for the benefit of the uninformed. The difference between the Gifts and ordinary toys consists, first, in the Gifts being simpler, less specific in detail, more like the bits of material a child picks up about the house and yard; second, in being meant for use in quantities, for combination and re-arrangement, as well as singly.[2]

Principles of Varied Perceptions and Comparison. — To carry out this plan with toys, for instance, we should have to

[1] "Not products but processes." This motto from the St. Louis Exposition posters is a remarkable example of the change in our view of the world. It used to be the cloth, the bread, the furniture made, which was exhibited; now it is the activity; not the result, but what brings about the result; not the product, but that which can produce to a limitless extent. The same change of attitude is visible everywhere; we no longer think of the world as one of objects and forms merely, but as one of energies, forces, activities at work. We see this view as much in the changed teaching of natural science, geography, and history, which used once to be mere accumulations of facts, as in philosophy and education. It is the activity at work which is now the starting-point and the climax of the subject; but this is only beginning to be true of method as well as subject. Many people have arrived at the idea that activity on the child's part should follow a sense-impression, and an idea; but a much smaller number realize activity as a means of arousing an idea, or the value of muscular sense-impressions. See *Education of Man*, pp. 84, 85, 101; James' *Talks to Teachers*, pp. 58, 59, 33. Hauschmann, *Kindergarten System*, pp. 70, 71.

[2] *Pedagogics of Kindergarten*, p. 195; *Education of Man*, pp. 109, 110.

have a number of each kind; many different kinds of trains, light and heavy, large and small, or many different kinds of tops, and so on, would have to be used. They differ also in being meant to serve as central points for aggregation of like objects, to be collected by the children. All sorts of things similar in any point are brought together, and grouped with one another; like games are played with the new objects, or like combinations or constructions made of them.[1] The material is so planned as to encourage this method. Each group or so-called gift consists of objects like each other in all points but one, while each successive group is strongly like the preceding in one point, but differs in several others; while the active use which is to be made of each may often be the plays used with the preceding group. For example, the first group is a box of soft colored balls, alike in every point but color; every description of action that can be exerted upon a ball is played with these, and then with other objects like them in form — fruits, nuts, other balls; like them in color — flowers, string balls; or suspendable, fit for tossing, swinging, and the like. Questions here would be: What can you do or make with this? What else? Who else can do something with it? In what other way? What else can you find like it? Try something new: I will show you something harder (leading always with free action). The final step, if the method is carried out in full, is a chance for the child to make the toy or something like it with other material, though often this is not done until he has played with it for some time. Of course, it depends partly on the teacher whether the discoveries as made are now used in interesting illustrations, or allowed to die out, or become mere repetition. After and with the soft balls come other kinds; then a hard ball, a cube-shaped block and a cylindrical block. As a part of the play is to try to do with the hard balls all sorts of things previously played with the soft ones, the strings attached to the soft ball are fastened by means of tiny staples in the wood to the hard ones and to the blocks.

Law of Relativity. — The experience of weight (by contrast, according to the law of relativity which runs throughout the series), the experience of sound, contrasted with the former

[1] *Pedagogics of Kindergarten*, pp. 50, 51, 96, 97, 241; *Education by Development*, pp. 332, 344.

noiseless movement; that of smoothness and roughness, and of hard and soft, are given in many different ways; in fact, in every way in which a child can discover a new manner of producing the experience through play; the element of surprise enters largely, especially when the different shaped forms are swung and twirled. Experiences of size are constantly being given simply by variations in material. The point is that these are easy to supply with many common objects readily found by the child; a large range of play with them is easily possible; there is enough variety to keep them from getting monotonous; and surely it is of value for the mind in any stage of education to have numerous specific experiences along a line suggesting comparison. With this second toy, aggregation- or group-plays are begun; *i. e.*, a number of the blocks and spheres are used together, after experiences of single forms, as in piling, pushing, building-up, and breaking-down plays, *e. g.*, houses and walls, trains and towers, while the boxes which hold the material are used as carts to load and drag it in. In the same way, the next toy, a block of the same size as the cube, but divided in eight parts, is used to build houses, and all sorts of objects, but each child now has more blocks, and in time two or more children work together. These smaller pieces serve better to imitate pianos, tables, chairs, and other furniture. Many experiments are tried with any variation teacher or children can suggest. In most kindergartens, the blocks are used in two sizes and are also reproduced in clay. With the fourth gift blocks of a different shape are used, and one experiment suggested is to try doing the same thing, or making some of the same things, as with the last. Sometimes alternate children work with the new and old material; and after old and new combinations have been tried,[1] the two kinds of material are used together.

Language; Principle of Statement or Generalization. — Thought expressed in words is not absent; at first the children only name what they use or make; but, a little at a time, description is drawn out. Here common sense on the teacher's part must strike the balance between requiring sufficient definiteness and avoiding a formal language lesson. But here is no cramming with facts; free illustration and general play are the

[1] *Pedagogics of Kindergarten*, p. 38; Van Dyke, *Bird Calendar*, p. 179; James' *Talks*, pp. 89, 103.

means of discovery. Two succeeding boxes of blocks carry the experiences farther into more difficult and original work, with more detail; *e. g.,* churches, ships, various sorts of buildings. One group is particularly adapted to enclosures — fences, walls — another to high forms; but a certain amount of the same work can be done with all, and grouping extends the action. The work with sticks and rings, being in outline, tends to picturing and design, but not without practical connections with experience. The children must be encouraged in every original expression of ideas, and some exercises are entirely free play.

Content; whence and how derived. — Nothing has been said of "content" in this statement. It has not been omitted because there is supposed to be none; all new interesting experiences will be expressed. But in the majority of cases these are to be suggested by the children from the many ideas, partly-formed and struggling to birth in their little brains. All their experiences, at home, out-of-doors and in the kindergarten; all their new notions, imitations, and associations, are growing together; many ideas are suggested in songs and stories; now one, now another, comes up and responds to the call for expression. So long as each child is encouraged to experiment, incited to compare results, helped to include in his own experience the expression of the others, and to advance to new experiences, the more different ways we can find of starting and developing a lesson, the better; the only thing we wish to avoid is the disbelief in the child's mental activity which insists on furnishing him with all his ideas, and allows him only the momentary expression of some one else's. The kindergartner who plans her program only for the sake of the ideas she wishes to see expressed, and pays no attention to the notions of which the child's mind is full; who chooses that his blocks shall be soldiers one day and trees another, when these ideas happen to fit her program; but who allows no room for the child's own suggestions, is choking off his ideas, and imposing not only the content of his experiences, but even the form of them. As Dr. Dewey has said, for the person who is experimenting, the experiment is the "content" of his mind, and if the child is playing with his ball, and the play suffices him, it is very doubtful whether attaching artificial content supplied by an adult mind has any value for him. Other things being equal, the work should bear reference to the season,

but even little children have memories, and need not be forever tied to the sense-impression of the moment. All good method is an experiment in combination of principles; children may begin by free play and out of this play select the best things they have made, or the newest discovery, to repeat; they may take turns in showing what each can do for the others to imitate; they may combine to work out a group of connected pictures; or the teacher may suggest or direct the first idea or thing made and allow the children to make additions to it. Throughout they are gaining more than is realized by an onlooker who does not perceive the cumulative, " day unto day " growth of the fragmentary ideas which are natural to young children and which must not be forced to completeness. Of course, the material in the room, the excursions, the pictures, suggest ideas to the children, such as the teacher wishes to develop.

We have suggested but a few meagre possibilities of the many that could be given; no one who has not carefully carried out such a plan, can realize how fully the children supply almost all the needed suggestion for new ideas. But the helpful participation of the teacher, with subordination to the child's suggestion, is one of the results of much experience. In a thoroughly good exercise it ought to be hardly possible to say whether the ideas come from the teacher or child. The kindergartner who can sit down with her children and, accepting any play-suggestion they may give, still make sure that they find a real new discovery or result; the one who could work with nuts or pebbles if no balls were there, with boxes or bricks if blocks were not to be had, with straws or twigs instead of sticks, and still carry out a principle; nay, who could work by encouraging, repeating, and enlarging on action, if no voices or words could be heard, is the one who commands method.

These principles apply in varying degrees to many kinds of exercises; but no practical suggestion or experiment of any kind, from a student, would be refused. There is no one " only " way of planning an exercise advocated. Experiments of various kinds, testing language, attention, perception, in the children, have also been made by advanced students, but we consider the chief gain to be a realization by the students that individuals vary to a remarkable degree, and that keen criticism of results is necessary.

(A number of students' papers, illustrating points made above, are omitted for lack of space.)

The Occupations. — A few words must be said about the kindergarten "occupations." (We prefer to speak of these, as in general of the gifts, as "kindergarten materials.") A great deal has been made of their possessing, in common with the gifts, all common qualities of material, and forming a series ranging from solid to point and vice versa. It is interesting to find that Froebel himself makes more of these "qualities of objects" in his earlier work, probably under the influence of Pestalozzi's thought, and tends to put the emphasis more on activity and variety of creative possibility in his later work. Viewed in relation to activity, this list of materials means rather a very inclusive range of possibility, and the making of like things with several different materials. Froebel is constantly suggesting the use of supplementary materials, *e. g.*, wax, loam, and cut vegetables, with sand and clay.[1] Our practice at the College is to emphasize the inclusive range of comparative material, and the practice of the same principles as are used in work with the gifts, rather than the production of the same forms. No doubt the imitativeness and copying of traditional patterns, even as to size, by some kindergartners, accounts for much of the adverse criticism of this department of the work. It is quite true that formal work has sometimes been done with them, but to condemn material covering a large range of favorite childish home hand-work and simple aesthetic possibilities because the best use is not always made of it, is as intelligent as to condemn food because there are bad cooks.

The main points with any material are:

1. Expression of the child's ideas.
2. A simple, general, not formal progression, or going "from simple to complex."
3. A free application of primitive principles in combination and arrangement.

Some teachers make much of "preparation" — moving from known to unknown — in ideas, while they object to it in hand-work. Of course it should be carried along with correlation of ideas and free expression. It is interesting to see how much varied home work is produced by children who have

[1] *Education by Development*, p. 340.

gotten hold of a principle such as the primitive weaver used when she turned her splint over instead of under, or over twice instead of once. A teacher who grasps principles in this way never depends on imitation or dictation for exercises; she can lead her children to produce a thousand new objects or illustrations at will. Of course a study of primitive art and of elementary principles in art is of the highest value for the work. The cordial cooperation of Professor Dow and Miss Cornell of the Teachers College Art Department has been promised to the Kindergarten Department in making new applications of these principles with kindergarten occupations and it is hoped that in a future number of the RECORD we may discuss and exemplify some such suggestions and applications.

KINDERGARTEN SUPERVISION AND CRITIC TEACHING

Outline of Teachers College Course, Education 81

By MARY D. RUNYAN, Professor of Kindergarten Education, Teachers College, and CAROLINE G. O'GRADY, Instructor in Teachers College

In this course are discussed the governing ideas that control the kindergarten, its organization, and its relation to the school; the likeness and difference of the work from school-work; the special regulations necessary for private, public and charity kindergartens; necessary and superfluous equipment and expense; the preparation required by the kindergartner, and how far this is in line with that of the grade teacher; the equipment and preparation of the grade teacher and supervisor; plans of work; mothers' or parents' meetings, whether referring only to the kindergarten, or related to the school; the curriculum of the training-school; the amount of academic and professional work, and the subjects included; the amount of practice; the question as to whether this should include primary work, and whether the primary teacher should study kindergarten; entrance requirements; new tendencies in the educational and social ideals of the time and the influence these have on the work. Research papers,

original outlines, or practical experiments on these lines, are required of the students. The references for the course include outlines and reports of work of the various cities and organizations maintaining kindergartens; the most modern books on school hygiene and school economy as well as general educational theory; all the writings of Froebel, with various commentaries on these, and all recent magazine articles bearing on the subjects, including various criticisms of the kindergarten.

Outline of the Course

Topic I. Organization and Supervision of Kindergarten Work. — Comparison of statistics and regulations from different towns; standard number of children to a room or teacher; should this be the same as in primary work? Time schedule; number of hours in session and length of periods; regulations as to light, heat, ventilation, and medical inspection; how to arrange for this in kindergartens not under the school-system; difficulties to be met; standard of requirements for teachers; application to the training teacher; examinations; salaries of assistants and principals; question of two sessions; arguments for and against; expedients, where they must be held, for minimizing their drawbacks. Should the kindergartner assist in the primary work? Relation of the kindergarten to the school; likeness and difference; relation to the school principal and supervisor. Cost of equipment under different systems; gardening; excursions; necessity of meeting city conditions; danger of allowing city conditions to control general plans of work. Over-sensitive attitude of many kindergartners to criticism. Supervision; questions with regard to number of visits, number of kindergartens, number of meetings, kinds of meetings. Questions of economy and hygiene hitherto discussed, applicable here. Method of criticism; too much recognition often given to superficially successful student. Cost of running a kindergarten; method of ordering supplies. Requirements of candidates for positions. Salaries. (Talks by city superintendents are given under this topic.).

Students visit Kindergartens in and outside New York and report on work observed. Among improvements reported are noticed: a growing effort for more nature-work, especially gardening; a great deal of interesting home work done by the chil-

dren, showing command of material and ingenuity in adapting it; an increasing emphasis on health, shown, *e. g.*, in the adoption of medical inspection; in some kindergartens, a decided advance in attention to language and music; an improvement in the choice of stories, less triviality and moralizing tendency being shown. Examples of work deserving criticism are: children admitted in numbers up to a hundred or more, in one kindergarten, necessitating a sort of military discipline, even to the "lock-step" in marching; rhythm too much emphasized by teaching "two-steps" and waltzes to the exclusion of other exercises or games; competition, even to having a "Yale-Harvard" race to see which of two children could pick up most red or blue balls; a half hour spent in an exercise "connecting opposite" lines by the teacher's direction; "sense-impression" over-done to the extent of pouring pails of water along the floor to give "a correct idea" of a stream; adult interests substituted for childish ones by teaching "The Lady of Shalott," and "Wagner motifs"; illustrative exercises to the number of nineteen, on the subject of chickens, in one week; "what the children enjoy most" emphasized by a game of policemen taking people to jail; and a great deal of superficial correlations. Of course these are chiefly exceptions to the general rule, but they are genuine examples observed.

Topic II. Mothers' and Parents' Meetings. — The following is an outline of a student's paper on the subject.

1. Value of such meetings.
2. Difficulties encountered.
3. Different classes of mothers met with.
4. Organization: plan of first meeting.
5. List of subjects for the year.
6. Different ways of treating subjects.
7. Some topics for mothers of average public school children.
   - *a.* Child's need of affection and sympathy.
   - *b.* Children's lies.
   - *c.* Children's fears.
   - *d.* Children's toys.
   - *e.* What the city is doing for the children.
   - *f.* Punishments.
   - *g.* Hygiene; school, home, food, clothing, etc.
   - *h.* Home occupations.
   - *i.* Ways of keeping Christmas.
   - *j.* The child's need of play and rest.

8. List of topics for mothers of children in private schools.
   a. Special periods in the child's development.
   b. Will-training.
   c. Stories and literature.
   d. Children's pets.
   e. Social problems: other children.
   f. The cultivation of attention.

The following is an outline of a special topic.

1. Punishment.
   a. Different views of it.
      Prevalent view.
      Former view.
   b. Misconception of kindergarten standpoint on punishment.
   c. Purpose of punishment.
   d. Illustration of different kinds.
   e. How to save punishment.
   f. Results of different punishments.

2. Dolls.
   a. Kinds of dolls.
   b. Kinds of dolls suited to age of child.
   c. Educational value of dolls.
   d. Should boys have dolls?
   e. Child's treatment of dolls.
   f. Value to child of making and caring for doll's wardrobe.

Discussions by experienced workers follow this topic. Students will visit meetings and report on them.

Topic III. The Training-School. — Various outlines from prospectuses discussed; what are the general standards? In what respect do they need reviewing? Is the scholarship required for entrance sufficient? Recent tendencies in the educational world towards requiring higher scholarship for all teachers. Is the kindergartner falling behind? The subsidence of the wave of emphasis on method and its turn towards emphasis on academic preparation. The need of thorough study in order to know what should not be attempted as well as what should be. The question of experimental work and child-study. Should not good health be an entrance requirement of the class? Should music, drawing, higher English, and similar subjects be given in the training-school, or be required as previous preparation? What subjects should be taught by specialists? Importance of private training

work being affiliated with some institution where such teachers can be obtained. Length of course required. What respective amounts of practice and of theory should be required? Dangers of a half-studied theory; of emphasizing detail instead of principles. Original outlines of possible curricula.

Discussion by some visiting training teacher.

Topic IV. Plans of Work. — Essentials and details. The individual program compared with that made by a group of workers. Examples discussed by principles involved. The relative importance of educational standards and of the child's immediate experiences and surroundings.

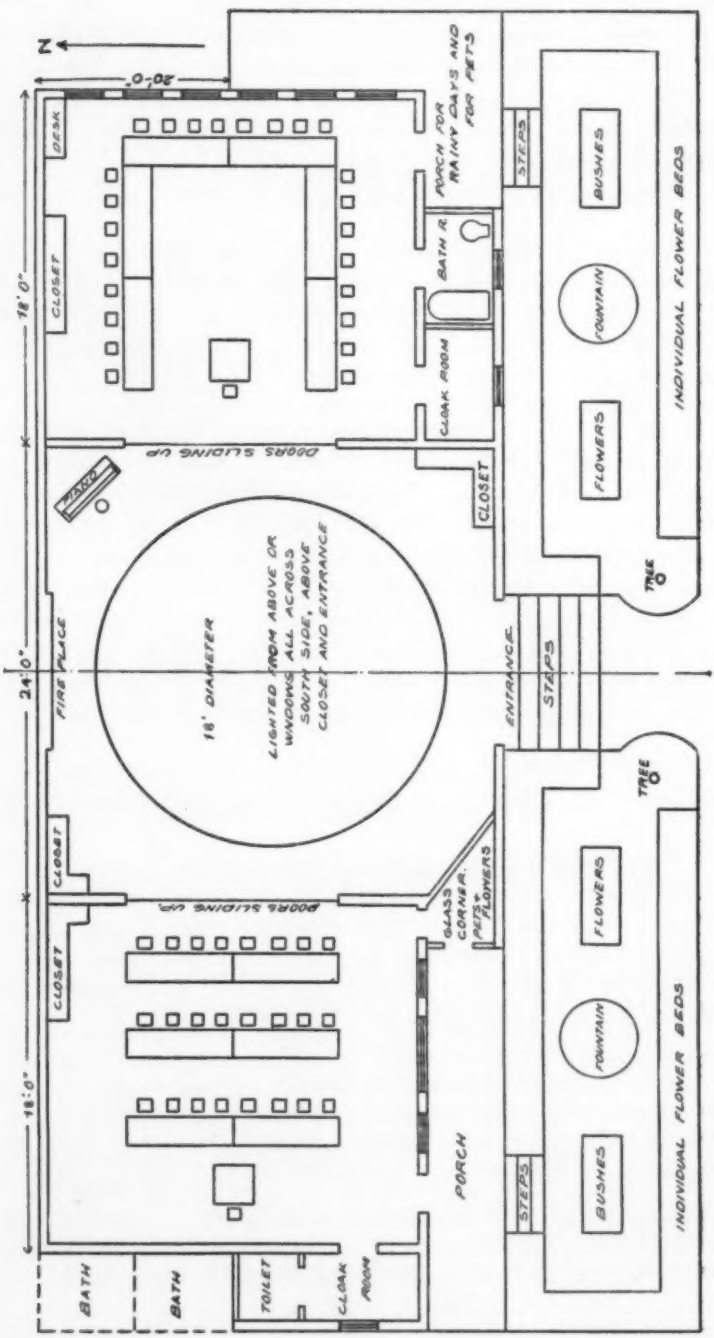
Topic V. The Relation of Kindergarten to Primary Work. — English and French Infant Schools. The kindergarten in Germany and in America. Aims of the kindergarten, compared with those of the primary school. Possibilities and progress of the kindergarten child; what he should carry with him to the primary room. Materials, language, discipline, music, how treatment of these should differ with younger and older children; what the child outgrows and what he grows up to. Different applications of principles. Outline of nature-work for the kindergarten, leading up to the primary school; and similar topics.

ILLUSTRATIONS BY STUDENTS

PLAN FOR A KINDERGARTEN AND PRIMARY ROOMS

By H. G. PARSONS

The following plan makes allowance not only for hygienic conditions of light and air, but also for the activity needed in the kindergarten. The dimensions are 36 by 70 feet; more room, however, is desirable in garden and porch. Forty-eight children and two teachers are provided for. The rooms could be used in the afternoon as well as the morning, however, and could thus accommodate ninety-six children. The arrangement makes perfect quiet possible for each class, and allows for airing the rooms when not in use. The middle room can be used as a club room for girls and boys and for social gatherings in the afternoon and evening. For entertainments, exhibitions, or general exercises the three rooms can be thrown into one. The plan is intended for a poor district, and bath rooms for the use of families are suggested.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LIGHTED FROM ABOVE OR WINDOWS ALL ACROSS SOUTH SIDE, ABOVE CLOSET AND ENTRANCE
CLOSET
CLOSET
DOORS SLIDING UP
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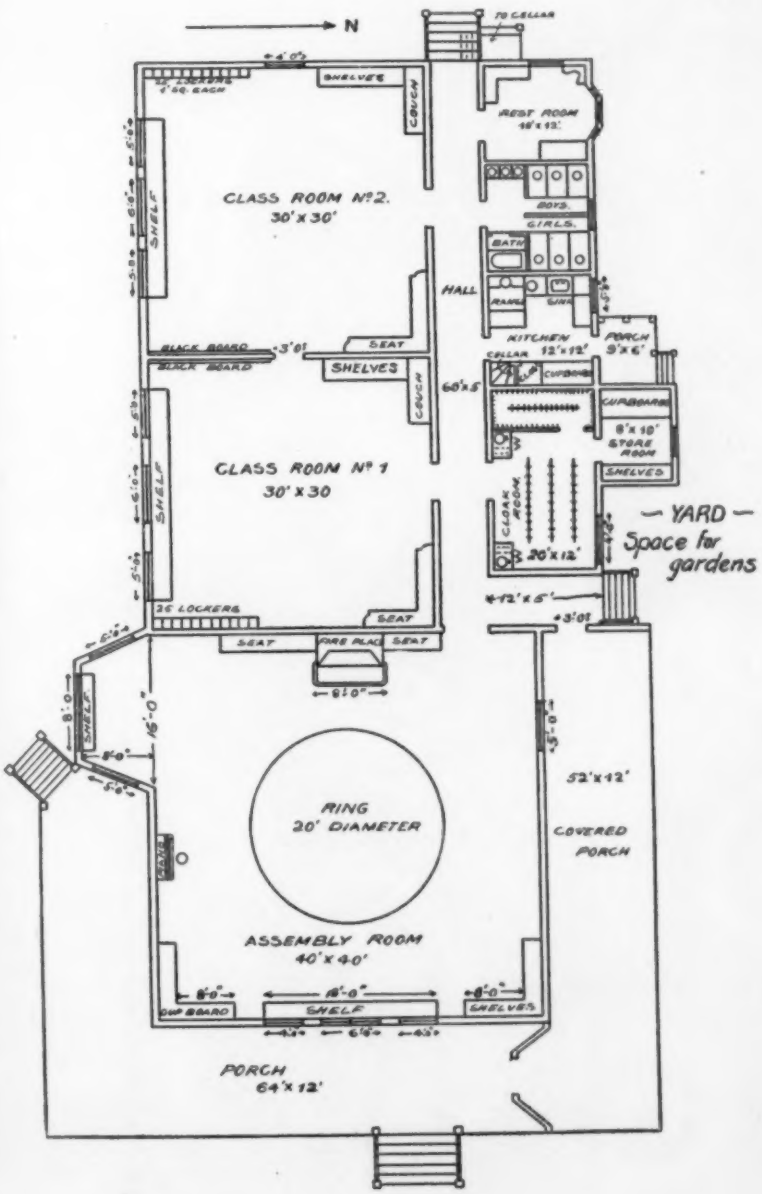
BATH
BATH
TOILET
CLOAK ROOM
PORCH
GLASS CORNER. PETS + FLOWERS
ENTRANCE
STEPS
PORCH FOR RAINY DAYS AND FOR PETS
BATH R.
CLOAK ROOM
CLOSET
STEPS
BUSHES
FOUNTAIN
FLOWERS
INDIVIDUAL FLOWER BEDS
TREE
STEPS
FLOWERS
FOUNTAIN
BUSHES
INDIVIDUAL FLOWER BEDS
TREE

PLAN AND ESTIMATES FOR KINDERGARTEN BUILDING

By F. WEEMS



Basement. — The basement, 20 × 48 × 14 feet, is under only that part occupied by the kitchen, the rest-room, and part of class-room No. 2. It may be left as one large room or divided into two rooms, one of which might be occupied by the janitor. The coal and wood hoppers are under the windows, so that they may be filled easily. Their sides slant to an opening at the bottom, and they are covered to avoid the flying of dust. The number of windows is determined by the number of rooms and their use. There are two entrances, one from the kitchen and one from the back of the house.

Porch. — Part of the porch is covered for rainy-day free play and for shelter from the sun in hot weather; the remainder is left uncovered, so as not to darken the assembly room. There should be a 3½ foot railing, for the sake of the babies, all around, with gates at the opening. Porch stands 4½ feet above the ground.

Assembly Room. — This room, 40 × 40 × 12 feet, allows about 400 feet of air space apiece for 50 children, which, with the systems of ventilation, the fire-place and the many windows, will be sufficient.

One of the windows in the bow-window opens to the floor, to allow of exit to the porch; the other windows are two feet above the floor. There are shelves for flowers and work, and cupboards for materials.

All the windows in the building are eight feet high, unless otherwise stated.

Cloak Room. — The cloak racks allow one foot space on each side of each garment. In the corners of this room are the water coolers, with individual glasses and sterilizers. At one end is a large tiled drying-closet, with a radiator, for wet clothes. Openings top and bottom allow the entrance of dry air, and the exit of damp air.

Store Room. — The cupboards and shelves are for all kinds of things not in immediate use — clay, flower-boxes, brooms, dust-pans, brushes.

Class Rooms. — These, 30 × 30 × 12 feet, allow about 500 feet air space for 25 children. There is a comfortable couch in each room. The shelves are for work material, flowers and aquaria.

Toilet Rooms. — The basins and bath room are for both boys and girls. The closets are divided into two sets, one for boys and one for girls. The basins are 2 feet and the closets 1½ feet above the floor. The room is near the kitchen so to bring the plumbing near together. Open plumbing of the most approved style is used.

Exits. — There are four exits, the doors opening outward. Doors, halls and windows are wide.

Heating and Ventilating. — These are combined; the fresh air coming in from outside passes over heated coils and then rises direct to the rooms. Each room has four registers of a proportionate size, through which heated air enters the room; they are placed near the floor and opposite each other if possible. There are four more openings near the ceiling for the escape of the impure air to the ventilators in the roof.

Lighting. — Both gas and electricity are used.

Cost. — Cost of building is estimated at about $1400. Cost of heating and ventilating apparatus is estimated at about $1800. These figures will vary of course according to local conditions.

THE KINDERGARTEN GIFTS

By HARRIETTE MELISSA MILLS, Critic Teacher in the Speyer School Kindergarten, Teachers College

It is the object of this article to consider:

I. The fundamental aims and purposes of the gifts as formulated by Friedrich Froebel.

II. Ideas and practices in regard to the gifts prevalent in many kindergartens at the present time.

III. The inadequacy of these ideas and practices when tested by the controlling ideas in modern education.

IV. Such eliminations and modifications of the prevalent ideas and practices as will render the gifts more intelligible, and bring them more into harmony with modern educational thought.

If in the treatment of this theme some things that are traditional and accepted as binding by many kindergartners are set aside, it is with the sincere hope that some suggestions of practical worth may be made which will encourage an effort either to conserve this line of materials to better uses, or to organize a series of objects better adapted to the kindergarten stage of child development.

I. *Froebel's Aims and Purposes in Regard to the Gifts.*

The student of the gifts is confronted at the very outset with the fact that Froebel was not always able to write his thoughts with clearness. That he recognized this limitation is evident, since he writes in response to requests for clearer statements of aims, means and methods: "I have, therefore, tried to discover the cause of this non-satisfaction, especially as my verbal communications concerning the subject in question have been understood by my hearers."[1]

Froebel's presentation of the gifts is so interwoven with mysticism, symbolism, mathematics, ethics and religion, that only the most patient, sympathetic mind can apprehend the truth he was seeking to reveal. However, one clear thought obtains in every portion of Froebel's writings. He believed in the original soundness and integrity of every human being as a child of God; and

[1] *Education by Development*, p. 2.

throughout his entire system he carried the contention that this inheritance of the Divine Life must be made a conscious possession to the individual, through his development as a child of man and a child of nature.[1] "Thus, too, the destiny of man as a child of God and of nature, is to represent in harmony and unison the spirit of God and of nature, the natural and the divine, the terrestrial and the celestial, the finite and the infinite."[2]

That the child might begin the self-active processes by which the unity with the Divine Life should be realized, Froebel planned an exhaustive series of plays and games (See Mother Play) that deal (1) with human relationships, notably those of home, industrial life, state and church; and (2) with those relationships with nature that are essentially socializing, *e. g., The Bird's Nest, Pigeon House, The Little Gardener.*

Furthermore, Froebel believed that the individual could not realize his threefold inheritance as a child of nature, man and God, without a knowledge of the more formal aspects of nature as they are embodied in form, size, number, direction and position, so, in order that the individual might begin the conquest of nature, he planned the series of objects known as the kindergarten gifts. These gifts were intended to serve a twofold purpose in the education of the child: first, to awaken his inner life to the perception of natural forces; and, second, to interpret the external world to him.

"But," writes Froebel, "Nature with its phenomena is at once too near to, and too far from the human being, and there is therefore needed, especially for the child, a connecting third which, as it were, unites in itself the properties of each part-whole of Nature and the properties of the child as a part-whole of the All-life, and yet is neither of the two. This is the ball."[3] The ball, therefore, is the starting point in the series of gifts. Its selection was due to a principle that Froebel conceived as inherent in both child and ball, since he believed the ball with its activities and possibilities to be in real correspondence with the activities and potentialities of the child. Not only did Froebel believe in these correspondences, but with characteristic symbolism he writes: "I could, therefore, call the ball the representative of

[1] *Education of Man*, p. 2; *Education by Development*, p. 23.
[2] *Education of Man*, p. 19.
[3] *Education by Development*, p. 247.

all that exists";[1] and he justifies the selection on the ground that — "The ball is actually the foundation, the germ, as it were, of all other forms, which can therefore logically be developed from it in conformity with fixed, simple laws."[2]

Having taken the fundamental form as the starting point, the gifts unfold through the sphere, cube and cylinder to a series of blocks known as the building gifts, which present the cube in a variety of divisions. From the solid forms of the building gifts, with their limitless possibilities of geometric form and mathematical application, transition is made to surface or tablet forms, presenting the circle, square, and typical triangles. The next step presents sticks in varying lengths, representing extension only; while in the last gift, dimension is reduced to a point which is embodied in a seed or lentil.

Thus the series of gifts is based upon and rounded out through *form,* the importance of which so impressed Froebel that with naïve forgetfulness of the larger and more vital interests of the kindergarten, he wrote to a friend: "The keystone of kindergarten employment is the transformation of solid bodies, and consequently the knowledge of the relations of the different geometric (crystaline) solids to one another, as well as their development from one another, and the relation of all to the space filling geometric unities."[3] And again in the same letter: "The whole kindergarten procedure rests upon simple, mathematical proofs, and you yourself must rise to the perception of them."[4]

Other uses of the gifts permitted the representation of objects that connect at once with human relationships. These objects, such as houses, churches, enclosures and furniture, are known as life forms. Others known as beauty or symmetrical forms were intended to develop ideas of proportion and foster the æsthetic nature. All of these were to be comprehended under the categories of form, number, position, direction, etc. These ideas of formal unity were among Froebel's later convictions, although they appear in undeveloped form in his earliest work, *The Education of Man.*

[1] *Education by Development,* p. 248.
[2] *Pedagogics of the Kindergarten,* p. 33.
[3] *Education by Development,* p. 283.
[4] *Education by Development,* p. 275.

Froebel possessed that type of mind that takes delight in mathematical speculation. There is diversity of opinion in reference to the extent of his mathematical studies. Whatever they were, their influence was to accentuate a native tendency to formalism. As long as Froebel confined himself to the demonstration of his theories with little children, there is no evidence that the geometric features of his system were emphasized at the expense of other elements. It was not until he began the training of kindergartners that the formal elements in the gifts became accentuated along the lines of mathematical and geometrical sequence. The tendency that was inaugurated by Froebel has been perpetuated by his followers, many of whom, possessing minds of the same type, have yielded to the fascination of the logic of the gifts, and built upon them a mass of theory and symbolism that gives to the gifts a position of advantage in the kindergarten.

II. *Ideas and Practices in Regard to the Gifts Prevalent in many Kindergartens.*

There are four sources from which to gather reliable data in reference to the prevailing ideas concerning the kindergarten gifts.

1. The standard books on the subject (not including those by Froebel) that are used as text-books in Kindergarten Normal Training Schools.

2. The curricula and practices of Kindergarten Normal Training Schools.

3. The formulated programs that are published or given in form of lectures before assemblies of kindergarten teachers.

4. Actual practices in the kindergarten.

1. To understand how fully the formal aspect of the gifts, as indicated by Froebel, is accepted, it is only necessary to turn to the standard text-books on the subject. Here the fundamental note is form, and the general properties of matter, time and space. It is quite true that these ideas are presented under cover of play, song and story, but nevertheless, they are given with the intent that the child shall become dimly conscious of the laws that govern the physical world.

It is a well-known fact that the gifts were intended to be used first in the nursery, and that Froebel chose the soft ball (first

gift) as the object most suitable for these earliest plays. Miss Harrison in a recent work on the gifts, writes: "The value of the ball as a first plaything is that the child gets a dim consciousness of the object as a whole, that is, if the ball is small enough for him to enclose it entirely in his hand. The Mother gently draws the ball from the infant's hand. . . . When this sensation of possession and loss has been repeated a number of times, the infant begins to show that he is conscious of the change in his sensations, by following feebly with his eyes the receding ball. Froebel maintained that this is the beginning of consciousness of self and non-self. This distinction is the basis of all after-education. . . . The embryo perceptions of matter, time and space necessarily unfold from it."[1]

In the swinging play with the ball, which is to be accompanied with the words, "Here — There," Miss Harrison affirms: "Thus long before speech is possible, such seemingly insignificant games as this are the first awakening of the child to the vast task of organization of space, for the 'Here — There' begins to define *position,* and to establish *location,* without which all future observations of space-filling objects would be hazy and inadequate."

To begin the organization of *time,* Miss Harrison suggests that soon the words of the song be changed to "Now — Then," a slight emphasis being placed on one or the other of the two words; and the "measured beat of time has begun within the dim world of the childish mind!"

To begin the organization of *space,* "the words of the baby song which accompany the coming and going of the ball may be changed to 'Near — Far, Near — Far,' the voice of the Mother expressing the change by the quick or slow pronouncing of the words; or the words may be changed to 'Up — Down,' 'High — Low,' 'Right — Left,' 'Round-and-Round,' etc. Thus slowly and gently, by many repetitions, may be sung sweetly into the child's awakening mind, the fundamental concepts by means of which all after organizations of form, color, position, direction, size and number are to be based as well as all the essential movements in space."[2]

In writing of the second gift, which consists of sphere, cube and cylinder, Miss Harrison says: "Out of it evolve the series

[1] *Kindergarten Building Gifts,* p. 3.
[2] *Kindergarten Building Gifts,* pp. 4-6.

of solids, surfaces, lines and points of the rest of the gifts, until they return, as it were (through the pricked point), to the invisible centre of the Ball of the First Gift, thus making a complete circuit of all forms; as all forms, however varied, are composed of solid content, surfaces, lines and points."[1]

Miss Harrison also emphasizes the building gifts as material for the construction of life forms and forms of beauty; but the fundamental impression gathered from her treatment of them, may be summed up in the following quotation: "Again it must be remembered that the building gifts are not intended so much to illustrate the real or vicarious experiences of life as to acquaint the mind with the general properties of matter."[2]

Turning to books of accepted worth of earlier date, a few quotations must suffice to indicate the general trend of thought. "The direct object of the Play Gifts is that the child obtains a mastery over Nature, of the physical world that surrounds him on every side, though at the same time they unfold him inwardly."[3]

"Such playthings and games should be used as are capable of being, by the right use, means of education. The child's nature should be considered, as also its stage of development, and the relation in which the plaything stands to the child as to quality and quantity. . . . The ball is the article most conveniently adapted to this purpose; its qualities are such as will excite curiosity; it is the symbol of motion, of life and of action; it is the first primary form, and also the most perfect one, containing all other forms in its own. . . . The six balls that constitute the first gift are introduced to the child in every possible manner and connection; they illustrate the general properties of form, color, size, weight, volume and density."[4]

"As the kindergarten gifts are designed as the alphabet of form by whose use the child may learn to read all material objects, it follows that they must form an organically connected sequence, moving in a logical order from an object which contains all qualities, but directly emphasizes none, to objects more specialized in nature and therefore more definitely suggestive as to use."

[1] *Kindergarten Building Gifts,* p. 30.
[2] *Kindergarten Building Gifts,* p. 83.
[3] *The Psychology of Froebel's Play Gifts,* by Denton J. Snider, p. 382.
[4] *Kindergarten Guide,* by Madam Kraus Boelte, p. 13.

"The kindergarten child is expected only to know the different kinds of triangles from each other, and be familiar with their simple names, to recognize the standard angles, and to know that all right angles are equally large, obtuse angles greater, and acute less than right angles. All this he will learn by means of play with the tablets, by dictations and inventions, and by constant comparison and use of the various forms."

"It is enough if the children recognize the forms by their special characteristics and by perceiving their relations, and can reproduce the solids in modeling, and the planes and outlines in tablets, sticks, rings, slats, drawing and sewing."[1]

2. The study of the curricula and practices of many Kindergarten Normal Training Schools, reveals the fact that Froebel's Mother Play, the Gifts and the Occupations, constitute three courses of study that pertain strictly to the kindergarten. They stand as the units of kindergarten instruction, each representing a particular phase of procedure and each supposed to contain elements of intrinsic worth. In normal classes the method pursued in treating the gifts is reasonably uniform, and is practically the same as that used with classes of kindergarten children. Under the immediate supervision of an instructor, the students are led, through play, to find the meaning and use of the gifts. The results of this play are usually preserved in what is known as a Gift Book. This book contains descriptions of the gifts; lists of geometric forms illustrated in each; diagrams of the various classes of building with the gifts; and numbers of sequences copied from manuals which contain designs in almost infinite variety.[2] This Gift Book represents to many students the tangible result of one or two years' work, by the aid of which the gifts may be administered in the kindergarten. At the conclusion of the study of each gift, the students are required to write an abstract on the gift, in conformity to a more or less rigidly formulated scheme, viz., description of the gift, its place in the series, the dominant characteristics, the forms illustrated, and all these in relation to the child.

3. The degree of isolation that obtains in the study of the

[1] *Froebel's Gifts, The Republic of Childhood,* by Kate Douglas Wiggin and Nora Archibald Smith, pp. 8, 130, 101.

[1] See *Kindergarten Guide,* by Madame Kraus Boelte; *The Kindergarten,* by H. Goldammer; *Pedagogics of Kindergarten,* by Froebel.

gifts is directly due to the conception that they are materials of independent worth. The logical outcome of this isolation can be known only through the study of kindergarten programs and the actual demonstration of them in the kindergarten. It is the common practice in preparing an outline or program to select a number of typical experiences from Froebel's Mother Play, which are intended to initiate the child, through play, into his total environment. Correlated with these plays are songs, games and stories. The gifts are developed along independent lines in harmony with the prevailing notion, through long series of exercises that depend upon the logical sequence of form for their deepest significance.

The most notable effort in program making and the one that has gained widest acceptance, is the unpublished outline by Miss Susan Blow. The gifts in this outline are administered largely on the basis of form. They represent the subject-matter of exercises that in their initial steps concentrate upon some abstract notion inherent in the various gifts. In an address before the International Kindergarten Union, Miss Blow said: "The material used by the children for their productions has a geometric basis. Spheres, cubes, cylinders, squares, oblongs, triangles — indeed, most geometric planes, and many geometric solids thus become familiar to the little workers. Using them, the child comes to perceive them in all the objects around him. . . . Numerical relations are also suggested, and thus is put into the little hands the mathematical key which unlocks the gates of inorganic nature."[1]

4. Turning now to the prevailing practices in the kindergarten, a striking illustration is afforded of what it means to follow the lines of least resistance in the Froebel philosophy. The decision having once been made that the child has urgent need to know the formal aspects of material things, the next step is to supply this need through the use of the gifts. This the kindergartner may do by preparing her own series of exercises, or she may turn to the Gift Book or various manuals, and find the exercises ready to hand that will unlock to the child the "whole wide world of form and its elements of faces, corners and edges." Or, easier still, she may adopt outright a program that must, because formu-

[1] *Kindergarten Review*, March, 1898.

lated by some one of large experience and insight, contain all the elements that child nature can need.

The formal program also affords opportunities for building life forms; and naming the object and its uses becomes the subject of interesting conversation. For example, in an exercise with the fifth gift, the child builds a boat with cubes and triangular forms. The object is interesting because it touches life; but the practice of leading the child to a condition of awareness of the form built as a boat trapezoid, crowds the exercise out of the range of childish comprehension.

One of the fundamental characteristics of the fourth gift is contrast in dimension — length, breadth, height. These elements of dimension are permanently embodied in each of the eight bricks into which the cube is divided, and are made the point of departure for an infinite variety of exercises that emphasize the relative position of the bricks as they are built into the three classes of exercises known as life, beauty and knowledge forms. These exercises may at the same time concentrate upon any one of the following ideas as the principal aim of the lesson, viz., divisions of the cube, enclosure of space, extension plays, surface movements, forms illustrating the laws of balance, illustrative lessons, and geometric forms, of which there are at least thirty-two examples of square and oblong prisms. Each gift has its own peculiar principles and laws to be demonstrated through play exercises, and these — known only to the teacher — constitute the almost endless resources of the kindergarten gifts.

In kindergartens where the logical geometric sequence of the gifts is held inviolate, the children play through exercises that emphasize sphere, cube, cylinder, square and oblong. They count faces, corners and edges, first on the gifts, and then on objects around them. They discover vertical, horizontal and oblique lines, angles and triangles of every description, while prisms — square, triangular, rhomboidal, trapezoidal, etc., are made to develop in logical progression; and the road to discovery is so hedged about with limitations and restrictions that no element of chance enters to prevent the pre-arranged-for achievements. For example, in developing the right angle two sticks are given to the child, and the impulsive response results in the perfectly natural discovery of the right angle. This procedure has been defined as the " method of restricted freedom."

It is a well-known fact that Froebel did not complete the series of gifts as they are used at the present time. He left many vague hints concerning the extension of the gifts by the addition of new forms — and consequently of more subdivisions — that would render the series more complete in its evolution of form, and further elucidate the fundamental properties of matter, time and space. There has been a persistent effort on the part of his followers to realize these suggestions, with varying success. Two only of the most notable efforts will be cited.

Miss Glidden, of Pratt Institute, some years ago developed a device that presented concentric spheres in charming shades of color, and concentric cubes that lend themselves to curious designs in building. A hinged ball has been devised by Miss Florence Lawson, of Los Angeles, Cal., which is intended to demonstrate that an invisible point lies at the center of the sphere. By the aid of this invention, an attempt is made to illustrate Froebel's law of "inner connection or mediation of opposites," i.e., the "internal made external, and the external made internal, and the necessary unity of both," is demonstrated to the child through play.

Belief that this invisible point is the very heart of the whole system leads Dr. Snider to write: "The seen rotundity of the Ball gives suggestion of the unseen centre, which is the point within, and is ideal. The visible manifestation, which is here the round surface of the Ball, calls up in the soul of the child the invisible center which determines the round surface. That which is seen goes back to that which is unseen as its source, cause, determinant."[1]

Any treatment of the gifts that failed to consider the occupations would be incomplete and inadequate, since together the gifts and occupations represent one movement, that through analytic and synthetic processes elucidates the evolution of form. In the gifts the movement is from the ball to the sphere, cylinder, and cube, from solid to surface, from surface to line and from line to point, completing one half of the process as Froebel conceived it. Through the use of the gifts the child arrives at the form implicit in the first gift — the point at the center of the ball — and can proceed to complete the circle, reversing the order

[1] For extended treatment of this, see *Psychology of Froebel's Play Gifts.* Snider. Pp. 51-63.

of development of form, and emphasizing at each step the law of "mediation of opposites" in using the point to construct lines in perforating, and again in sewing and linear drawing — from line to surface, which is developed through schools of circular, square and triangular folding. From the surface, the evolution of form takes on skeleton outlines with peas, and at last arrives at the solid in clay modeling, thus completing the "alphabet of form."

Dr. Snider writes: "Through giving to the child the Quantitative Gifts, and having him go through their process, we have led him back to their creative source. When he reached the Point, and saw it embodied in some object and then laid the material Points together and formed a Line, and in like manner moved through the Surface into the Solid, he was getting the genetic Idea of the Gifts, he was changing from being the recipient of Form to the producer of Form."[1]

Between the exercises of the gifts and those of the occupations there is correlation on the basis of form, since the impressions received through the gifts are made to function through pre-arranged series, or schools, of sewing, folding, drawing, weaving, modeling, cutting, etc. For example, in the development of the school of sewing, it is the practice to sew cards of vertical and horizontal lines, and also cards combining these lines into various angles, all of which have been emphasized through play with the gifts, and to name these lines anything that guidance or caprice may suggest. But it matters little that vertical lines sewed in red are called soldiers marching, or telephone poles, or that right angles sewed in white are named doves. Back of it all is form.

III. *The Inadequacy of these Ideas and Practices when Tested by the Controlling Ideas in Modern Education.*

Every thoughtful person interested in education must ask: Do these materials and practices develop the child in his essential nature? Do they prepare for the next stage of development represented by the primary school? Is it possible to find standards of worth by which to gauge the efficacy of the gift materials and practices?

[1] *Psychology of Froebel's Play Gifts*, p. 273.

To answer these questions involves a consideration of aims, means and methods of education. A full discussion of these would be out of place here, and whatever attempt is made will leave much to be desired. However, in this discussion, a few fundamental, controlling ideas are involved — ideas that are applicable to every stage of education; and since the kindergarten demands a place in the general educational system it must stand or fall by the standards of that system.

In the general educational system there are three fundamental considerations that enter into each scheme of adjustment that is to prepare the child for an active life in society.

1. Considerations of health.
2. Considerations of social and practical adjustments.
3. Considerations of intellectual or theoretical adjustments.

1. *Considerations of Health.* No proof of the primacy of health need be offered in this connection. Child psychology reveals the fact that many of the gifts and occupations are too small and intricate to be suitable play materials for children. There has been great progress, but the common practices still minimize the larger and more fundamental activities of children, that should have precedence. In using the triangular forms of the fifth gift, the tablets, sticks, rings and seeds, in laying intricate forms, either by imitation or dictation, the nervous tension is as common as it is deplorable. The agitation against these materials and practices has gone on steadily for years. What its influence has been can be partially determined by a careful survey of catalogues of kindergarten supplies. It is safe to say that an inventory of play materials of many kindergartens would show that the recommendations made by eminent psychologists, for larger materials of the same nature, or substitutions of simpler play materials, have not as yet been fully accepted.

2. *Considerations of Social and Practical Adjustments.* It is the growing knowledge of the essential needs of the child as a social, practical being, that makes it increasingly evident that the second controlling idea in education is social. That the child may become a worthy member of humanity is the essential process of education.

The three typical activities of childhood are those in relation to talking, playing, and drawing or picturing; and it is the

conquest of the social side of life that determines the child's response to stimuli. For example, in talking, there is the impulse on the part of the child to utter sound, but society supplies the word and invests it with meaning.

The playing child's interests are equally social, as he seeks, through motor activity and imitation, to adjust himself to his environment. Play is a form of social preparation. Dr. Wm. T. Harris, in his treatment of the psychology of infancy, has pointed out the chief value of imitation as a factor in child development, in these words: "Imitation is social in its very nature, for it is the repetition of the individual within himself of the deeds of his fellows. The study of imitation leads to the discovery of the modes by which the individual repeats within himself the thinking and doing and feeling of his fellows, and thus enriches his whole life by adding to it the lives of others."[1]

And finally, the drawing child, in his effort to represent or picture scenes and objects as he sees them, enters in some degree into their social significance.

It is the call of life to life that engages the energies of the child at this age. The sense of kinship with every form of life is unbroken, since the child places all animate life in the category of self, and attributes to that life the whole range of his own experience. The period of interest in the inanimate things of nature does not ripen until later; and even then it is of worth primarily only in so far as it touches life on the social side.

The prevailing use of the gifts relegates social experience to a subordinate place. The practice of concentrating on ideas in the material, such as form, direction, position, etc., makes of the gift an end in itself rather than means to ends that are mainly social.

3. *Considerations of Intellectual or Theoretical Adjustments.* "It is profoundly true," Dr. Butler says, "that that which is intrinsically best in any particular stage of development is the best preparation for that which is to follow."[2] Froebel says: "The child, the boy, man indeed, should know no other endeavor, but to be at every stage of development, wholly what this stage cals for."[3] If this is true, the worth of an educational system is

[1] *Psychologic Foundations of Education*, pp. 299-300.
[2] *Meaning of Education*, p. 146.
[3] *Education of Man*, p. 30.

determined by its correspondence to the life and needs of the child, and the environment to which that life must be adjusted.

The formal use of the gifts violates the order of mental development in that it forces abstract, logical forms of thought upon the child, at an age when the mental life is developed by means of apperceptive activities. The development of logical power is not a need of childhood, and the affirmation that the child feels the sequence of the gifts is open to gravest question.

In *Educational Review* for 1895, page 179, Dr. Van Liew writes, "It is impossible for the child mind to grasp such universal unities as the gifts, especially the three fundamental forms, are supposed to typify. The child does seek unity naturally at this age, but it seeks and finds it between individual objects, and it is impossible at first for it to grasp even typical forms in any other light than as individuals." And again (page 180), "These forms, by virtue of their very perfection, tend to give inflexibility to perception, wherever they are used as standards of comparison."

If the validity of this position is admitted, it is absolutely necessary to safe-guard the child against means and instrumentalities that tend to establish rigidity of mental attitude, since that which makes the child educable is his condition of plasticity. The educational processes should extend the period of plasticity rather than shorten it by rendering the child inflexible at any point. The general aim of all schemes of adjustment is to afford an opportunity for the development of individual capabilities, and at the same time to inspire the child to participate in the life of his environment, with increasing efficiency and power.

Measured by the standards of modern education, the formal use of the gifts is not justified, since fundamentally they represent *formal* unity, whereas the child's energies are all bent upon establishing *social* unity. Continuity and progression in the gifts pertain to the formal ideas in the series; while continuity and progresion in the child are represented by social adjustments that establish the individual upon the foundations whereon he is to realize his birthright to all that the race has achieved. Reinforcement in the gifts lies within the narrow circle of their isolation; they do not reinforce the child in view of present need, therefore the laws, facts and names learned in connection with them do not prepare him for primary work, and

no amount of knowledge of the properties of matter, time and space, as emphasized through the gifts, can fit the child for the primary school. It is not what the child knows that testifies to the efficacy of the kindergarten; what he is prepared to be is the final test.

IV. *Such Eliminations and Modifications of the Prevalent Ideas and Practices as will render the Gifts more Intelligible, and bring them more into Harmony with Modern Educational Thought.*

Preparatory to suggesting modifications and eliminations that will tend to render the gifts more intelligible, and to define their place in the educational system, it has seemed best to present the prevailing point of view at length, that there might be no misunderstanding of the fundamental ideas involved in the gifts nor of the weight of authority and practice which lies on the side of traditional interpretation and belief.

This, however, is only one side of the subject. Over against the conservatism of the majority of Froebel's followers, progressive kindergartners have been working for years to test the validity of the claims made in behalf of the system, and at the same time have endeavored to adapt the means and instrumentalities of another land and time to the needs of modern life and educational conditions. The work has been carried on steadily and quietly, but none the less effectively, until at the present time it is possible to find adjustments that range from simple modifications of kindergarten materials, to complete elimination of the whole series of gifts. Educators are demanding that kindergarten principles and practices be made simpler, and that they be brought into harmony with the ideals and principles that dominate education. Dr. J. E. Russell, Dean of Teachers College, says: "Principles of education to stand the test must be good and valid everywhere. Practice cannot be justified by tradition, or eccentricity excused on appeal to authority."[1]

In view of (1) the physical, social and intellectual needs of the child, which are the controlling factors in education, and (2) the demand for the simplification of all that pertains to the kindergarten, the following modifications and eliminations — which have been practically tested by the writer — are suggested.

[1] Teachers College Record, November, 1903, p. 2.

1. To deny to the gifts the right of way as subject-matter for given periods in the kindergarten schedule, and thus subordinate form in the gifts to the thought or content of the subject-matter of the curriculum.

2. Modification in size of the gifts.

3. Elimination of the entire sequence of Froebelian Occupations, as such.

1. The primary consideration of the kindergarten curriculum is subject-matter. This should be selected with a view to preserving the individual unitary experience of the child; *i. e.*, it should be such as will appeal to child life and its dominant interests, making use of experiences that are common to all child life, to the end that they may be set in order, enriched and corrected by the various exercises of the kindergarten. There can be no question but that Home and its interests affords the largest, richest body of thought that human experience offers for consideration; and that second in richness of thought is Nature in its relation to home life. Making these two thoughts central in the choice of subject-matter for the kindergarten, the idea of home will be found to have wide significance; first, through plays that deal with home experiences; second, through the consideration of animate nature in the life of birds, bees, squirrels, and the common domestic animals; and third, through the appreciation of the joy and beauty that are lent to the home by the bounty of nature in grass, trees, flowers and fruits.

In the subject-matter the elements of continuity and progression must be realized through correlation of all the means and instrumentalities of the kindergarten, to the end that within the unity of these two ideas of home and nature the children will play, sing and work during their stay in kindergarten. This must not be interpreted as identical with "taking a thought for the week," ringing the changes on it in every possible way, and then passing on until the circle of typical experiences selected from the Mother Play is complete, and they are all labelled and packed away for future use. The subject-matter should be immediate and vital in its nature, and determined by the apperceptive order of daily living; e.g., the apperceptive order would recognize that the March wind affords suggestion for activities that appeal to children in kite flying, wind-wheels, etc. The vigor and stir of the wind gets into the spirit and should find expres-

sion. When, if not in March, should these stirrings of the spirit be played out?

The best usages of educational theory and practice demand that the content of a given subject shall outweigh the form element involved; i.e., the subject must be of such a nature as to touch life, and make an appeal that commends itself to the child, arousing interest and supplying motive for further study.

To remove the gifts from the position of advantage as materials of intrinsic worth raises at once the question, what authority has any one to make innovations in a system characterized by such thorough formulation and so deeply intrenched in both theory and practice? To meet this question involves a return to Froebel. He did not perfect the series of gifts, and even had he done so, there is nothing in the spirit of his writings to indicate that he felt that the circle of truth was closed. However great the stress that Froebel laid on the gifts in their formal aspect, it is overwhelmingly true that the strength and vigor of his best thought falls on the educational value of participation and coöperation. The whole of the "Mother Play," the earlier portions of "Pedagogics of the Kindergarten," and "Education by Development," and the greater portion of "Education of Man," lay stress upon participation in, and realization of a common social welfare. For subject-matter Froebel suggests the open life of nature as the medium through which child life will best develop. He further bids us look for subject-matter in the life of man, when he writes: "Lessons through and by work, through and from life, are by far the most impressive and intelligible, and most continually and intensely progressive, both in themselves and in their effect upon the learner."[1]

Froebel set the example for all the educational ages when he studied the children of his time. In seeking to meet the conditions of a later day, one is not untrue to the example set; for if, in the conditions of child life of his time, Froebel found the answer to that life's need, may we not seek to do the same?

It is impossible to deny that dualism was established by Froebel between the thought side of his philosophy — presented best in "Education of Man" — and the gifts and occupations as set forth in "Education by Development" and "Pedagogics of the Kindergarten." The two aspects of Froe-

[1] *Education of Man*, p. 34.

bel's system have been perpetuated by his followers in the isolation that has existed between the various exercises of the kindergarten. Dr. Harris recognizes this dualism when he writes: "The kindergarten does well when it teaches the gifts and occupations, for it deals with the world of means and instrumentalities, and helps the child to the conquest of Nature. It does better with the plays and games, because these are thoroughly humane in their nature, and they offer to the child, in a symbolic form, a first version of the experience of the race in solving the problem of life. They make the children wise, without the conceit of wisdom."[1] Whatever changes and modifications are urged in relation to the gifts, is with a view to removing them from the category of *good* and making a place for them in the category of *better*.

The subordination of form to content in the use of the gifts, leads at once to:

a. Definiteness of method.

b. True self-activity.

According to the prevailing method, materials to play with are given to the child; through experimenting with these materials a form is constructed and named, the similarity in form to some other object suggesting the name. The exercise continues until the child builds by chance, imitation, suggestion or dictation, a form that lends itself to the idea next in order in the sequence of the material. This is seized upon by the teacher and the whole group encouraged to build this form; and from this starting point the exercise proceeds, "concentrating on the idea in the material" — which may be form, position, contrast in size — for its real value. Self-activity and invention consists in naming the form after it has been constructed, rather than in the thought processes by which the results are achieved, or to which they relate.

Contrasted with this is the method that consists in having an aim to be realized, *mutually understood, as the reason for play with the gift*. The first consideration is to have something that appeals to interest, and lends motive to play activities. This may be acquired through first-hand experience, or through story, song or picture of some dominant interest of childhood. If the situation has been clearly imaged, and the

[1] *Psychologic Foundations of Education*, p. 317.

choice of material wisely adapted to illustrate it, the self-activity of the child will find opportunity for exercise in inventing plans, in concentration of attention and will in executing them, in the feeling of personal responsibility in his own work, and in the exercise of skill and judgment in constructing and comparing the result of his play with that of others of the same group. For example, the writer saw recently an exercise with the enlarged fifth gift. The general interest centered in the idea of children who are not afraid, and the immediate interest centered in the story of "Dora and the Light-house,"[1] which called forth expressions from the children in reference to light-houses seen, and their uses, giving evidence of their comprehension of Dora's courageous act as told in the story. Without suggestion of any kind from the teacher, each child built his own idea of the light-house. The result was as many different constructions as there were children; and in accounting for these differences, the children gave the essential reasons for their existence, and the characteristics involved in their construction.

Method becomes flexible when it utilizes the child's spontaneous activities, and permits their free expression in spelling out through play, the meanings of experience, real or vicarious. The teacher's work under this method becomes a matter of guidance, that through suggestion or correction constantly leads the child to clearer thinking, and consequently better expression in building and in language.

Dr. F. M. McMurry says, in *Method of Recitation*, page 197, "To make use of knowledge as it accumulates day by day is to rescue it from theoretical isolation, is to yoke it to service under the coercion of daily needs." And again on page 105, "That instructor who daily leads her pupils to attain certain ends agreed upon, is accustoming them to success. She is developing in them a belief in themselves which will cause their will action to be energetic and persistent."

The formal method with the gifts and occupations presents one of the weakest points in the system. It is a "special method" that is a law unto itself. It is not built upon the principles of general method that should be operative from kindergarten to university. The pressing need of kindergarten training schools to-day is a general methods course which shall aim

[1] *Boston Collection of Stories*, published by Milton Bradley Co.

to show that all educational activities are founded on the fundamental laws of physical, social and intellectual development. Then, and only then, will it be clearly seen that special method should be an adaptation of general method to the needs of each department of education. That this would go far towards closing the "ugly broad ditches" that lie between the departments of education may be said to be the hope of educational optimism; nevertheless, there are encouraging signs of its realization all along the line.

2. Modification in Size of the Gifts. Modifications in the size of the gifts aim to minimize the physical strain attendant upon the exclusive use of the gifts of regular size. The advent of enlarged materials into the kindergarten raises the question of adjustment. The children need more room in which to manipulate these materials, and this at once leads to greater freedom. The experience of the writer has been that the children adjust themselves readily to the new conditions by sitting on the floor singly, or in groups of two or three, to play out their dominant interests. Whatever the play may lack in delicacy of execution and accuracy of construction is more than compensated for in the gain in freedom and in the stability of the forms constructed. I am convinced that a fair trial will prove that play with these enlarged materials is far more satisfying to the children, and also that their use makes possible more healthful conditions.

3. Elimination of the Entire Sequence of Froebelian Occupations as Such. Recalling the intimate relation of form existing between the gifts and occupations as set forth in Section II of this article, it can readily be seen that adjustments of an intensely practical nature are involved, the primary modification being so far reaching in its significance as to include both gift and occupation. Subordinating form in the gifts to content in the subject-matter leads to the omission of the entire sequence of occupations as such, thus eliminating the "alphabet of form" from the kindergarten.

The gifts and occupations are logical in their development, and in order to function into preconceived avenues, they must unfold in unalterable sequence — a development that is unpedagogical, because determined without reference to the needs of the child, which are sociological and apperceptive. There is no obtainable proof that it lies within the power of the child mind

to grasp the significance of logical sequence, and in the absence of proof, it is the habit of kindergartners to fall back upon the *hope* that the reactions from the gift and occupation exercises will conduce to the formation of logical and reasonable habits of thought and action — if not now, then at some future time.

If we assume that all the form that it is essential for a child under six years to know, is to be able to call the kindergarten playthings by name — ball, sphere, cylinder, cube, brick — the necessity for having lessons that deal with abstractions of form, position, direction, etc., will be removed.

Freedom from bondage to form leads to freedom in the use of any material suitable to illustrate a given experience. The solid gifts become the almost invariable choice, so much so that the gifts following the sixth find little use. The building gifts can be supplemented with blocks of larger size. (The writer finds the size 6 x 3 x 1½, recommended by Dr. Luther Gulick, quite satisfactory.) These in quantity make it possible to play out a rich experience on a scale commensurate with the ideas involved.

In place of the occupations, with their formal and "happy grotesque in art" productions of the "schools of work," may be substituted extended play with plastic and graphic materials; *e. g.,* clay modeling and drawing on clay and sand, drawing on blackboard and large sheets of ingrain paper with crayon or charcoal, painting, free-hand cutting, rag weaving on wooden looms made by the children — the product used for play-house furnishings, mounting pictures brought from home by the children — in books made of book muslin, illustrating the interests of subject-matter, such as houses (homes), birds, animals, trees, flowers, soldiers, flags, tools, etc. These books when completed become the permanent property of the kindergarten, or are given to invalid children in the neighborhood, or presented to children's hospitals. These are a few occupations that may be used to train head and hand, and give the heart opportunity to grow.

Another distinct advantage in abandoning formal work is freedom to select, and time in which to use materials of every description, such as wood, cork, spools, shells, cigar-boxes, button molds, seeds — the list is endless. Utilizing these odds and ends of materials develops in the child resourcefulness in using mate-

rials at home. The writer has seen in many a home a reproduction of the packing-box play-house, fashioned and furnished in the kindergarten.

Toys of every description can also be made the means to educative play since they afford one of the best means of cultivating the emotional nature. The value of toys is too well established in educational thought to need treatment in this discussion. Dolls, balls of every size and description, good models of the common domestic and wild animals, mechanical toys, bean-bags, flags, ten-pins — indeed everything that makes the realization of life more real and vital, should enter the kindergarten to enrich the experience of the child. Expense often stands in the way of extensive collections of toys; but to obtain them warrants sacrifice in other directions, since to buy good toys is to make a permanent investment of surpassing value to the kindergarten.

These modifications and eliminations do not minimize the value nor threaten the overthrow of the kindergarten; for does not the child remain the heart and inspiration of it all? The kindergarten can be established and maintained in the matter-of-fact order of a well-regulated home, having as end and aim the common social good of childhood, the realization of which involves time in which to grow. The flexibility of subject-matter, method and play materials, results in immeasurably greater interest and responsiveness in play; and the rigidity of the formal program, with its inexorable time divisions, no longer compels the child to abandon one play that is profitable and all-absorbing to participate in another that may not be in the least interesting.

Again, under the regime advocated, the problem of government, which is the bane of the average kindergartner's existence, becomes a matter of training. The discipline of the kindergarten becomes normal when it is established on the basis of good will and mutual consideration. This must not be construed to mean license or lawlessness, for anarchy is the child of repression, not of freedom. The kindergartner should remember that it is "the business of government to hold youthful impulses in check only until training shall have time to do its work."

When the history of the kindergarten is written, its problems will be seen to have been identical with those of every

beneficent movement that has ever been inaugurated. When the story is recorded, it will tell that in seeking to establish the kindergarten the path led through a forest of misconceptions and misunderstandings, and the way was marked with inconsistencies of theory and practice. But the record will be inspiring if it shows that those who labored in the field recognized that,

> "Not the pane
> Of one poor creed can catch the radiant rays
> That shine from countless sources,"

and, guided by the light that revealed limitations, found strength and courage to work for the establishment of a kindergarten in which "we cease stamping our children like coins and adorning them with foreign inscriptions"—a kindergarten in which children shall have, through play, opportunities to reveal their destiny.

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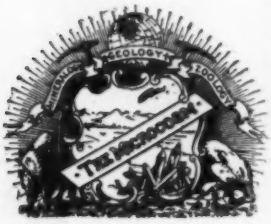

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No. 1 January

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CONTENTS OF VOLUME V—1904

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ANNOUNCEMENT OF VOLUME VI — 1905

The January issue of the TEACHERS COLLEGE RECORD will consist of papers on Educational Psychology by members of the Society of College Teachers of Education. These papers will be discussed at the next meeting of the Society, to be held in Milwaukee in connection with the Department of Superintendence.

The March number will deal with "School Hygiene," including questions of the proper nourishment of school children, the prevention of contagious diseases, and the like.

Other issues now in preparation will deal with "The Elementary School Curriculum," "Problems of Secondary Education," "Manual Training," and "Nature Study."

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